

COREAN POTTERY

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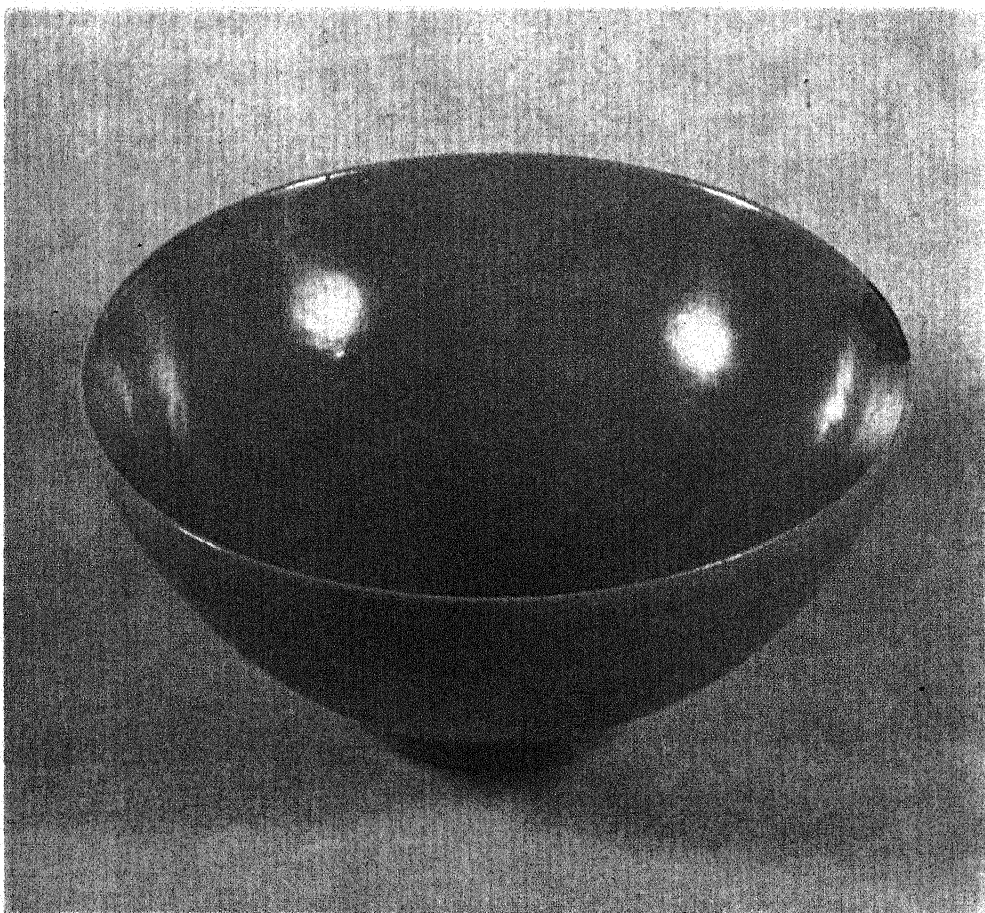
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A. CELADON PORCELAIN
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Rev. S. T. Smith Collection. See pages 8 and 10

COREAN POTTERY

by

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London

2091



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FOREWORD

The pottery of Corea, though comparatively little known in England, is of quite exceptional artistic importance. It includes some of the most attractive of the Far Eastern wares and is perhaps the most directly satisfying of all; for unlike the comparable Chinese pottery it requires for its full enjoyment no previous acquaintance with symbolism or traditions.

It is of outstanding merit in two respects. The Corean pottery shapes, though obviously and naturally related to the Chinese, are very distinct and characteristic. In the medieval period, in particular, from about the tenth or the eleventh to the fourteenth century, were made a body of wares unsurpassed for beauty of form. They have an easeful serenity and grace, flowing and seemingly effortless, yet never lapsing into facility or trivial prettiness. Like the Corean people, even today, they have strength and dignity as well as great charm. The Corean decoration also, at first impressed or incised, then inlaid, and later painted in a few sombre colours, has no less distinction. Only in range of technical resources, and especially in the variety of their coloured glazes, do the Chinese wares surpass the Corean.

For the present writer, indeed, Corean pottery stands as one of the summits of all ceramic achievement. A first introduction to it, with the publication in 1918 of Mr. Bernard Rackham's catalogue of the admirable Le Blond Collection at the Victoria and Albert Museum, made a lasting impression which subsequent acquaintance with the wild later painted wares has only served to deepen.

W. B. H.

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COREAN POTTERY

Corean pottery falls broadly into three groups, which may be named after the Corean dynasties, roughly corresponding in date with Chinese dynastic periods. The first—the Silla (B.C. 57—A.D. 936)—runs parallel with the Han, Six Dynasties and T'ang in Chinese history. The second—the Koryu (936–1392)—corresponds with the Sung and Yüan periods. The third—the Yi (1392–1910)—covers the same period as the Ming and Ch'ing Dynasties. Precise dating within these long periods is at present almost impossible save by hazardous conjectures based on analogies with Chinese wares, themselves none too certainly dated. The Japanese have always admitted their indebtedness to Corean culture and to the Buddhist influences that passed to them through the peninsula, and after their annexation of the country in 1910 carried out much painstaking archaeological research; the collection in the Household Museum of the Prince Yi at Seoul has been catalogued, and a great repertory of Corean wares has been published by the Archaeological Survey. But no authoritative text has been available in English; Japanese writings on the subject have hitherto been unscientific and obviously untrustworthy. A full account of the pottery, supported by the documents produced by excavations, was however promised before the War by M. Yanagi and H. and T. Asakawa; and until this is published and accessible, little more can be done than to describe and classify provisionally the considerable body of wares already known in Western and other collections. This, however, is an amply rewarding task.

* * *

Corea, a mountainous country about the size of England, is a peninsula reaching out towards the islands of Japan from Manchuria, which lies to the north of China; and since its annexation by Japan, Japanese forms have generally been used for the Corean names. This is a misleading practice which will be avoided as far as possible in the following account.

Corean history virtually begins with the establishment in 57 B.C. of the Silla (Japanese, *Shiragi*) kingdom in the South-east. This was one of the Three Kingdoms which divided Corea until the middle of the seventh century, when the Silla absorbed the other two and began to rule over the whole country. This period of Silla rule, from about 632 to 936, when the capital was at Kun-ju (Japanese, *Keishiu*) was

COREAN POTTERY

contemporary with the Chinese T'ang period and like it was a time of great prosperity and of wide and tolerant culture. Chinese Buddhism, which had reached Corea in the fourth century A.D., is held to have been a civilising influence; it remained the state religion until the end of the succeeding period, that of the Koryu (Japanese, *Korai*), which as far at least as pottery is concerned was the most fruitful in Korean history. The Koryu capital was at Songdo, near the west coast, and much of the surviving pottery was found in uncontrolled excavations near the city and in the island of Kangwha. The Mongol invasions of the thirteenth century (which in China had brought about the fall of the Sung Dynasty and the establishment of the Yüan) caused a rapid decline in the prosperity of the country; but with the overthrow in 1392 of the last degenerate Koryu ruler by the Prince Yi, who founded the Dynasty bearing his name (Japanese *Ri*, also written *I* and *Li*) and was a liberal-minded patron of learning, Corea enjoyed a short renaissance. In or about 1395 the art of printing from movable metal type made in moulds was invented or perfected in Corea. The Korean State Printing Department, which started to produce books in 1403, was in fact the first establishment of its kind in the world. The fifteenth century, however, brought a decline in prosperity. The country came under the control of the Ming emperors, and Buddhism was suppressed. At the end of the sixteenth century, between 1592 and 1598, the country was over-run and ravaged by the Japanese warrior-tyrant Hideyoshi. After this disaster the rulers of Corea, themselves corrupt and rapacious, deliberately sought to isolate their country from all contact with the outside world, making it, as it was called, a 'Hermit Kingdom'. After several centuries of extreme poverty, Corea was in 1910 annexed by the Japanese, who are said to have further exploited the already miserable people, though taking the keenest interest in the archaeology of the country.

* * *

The identification of certain types of pottery found in Corea as actual Korean work, and not imported Chinese ware, is sometimes a matter of dispute, and throughout the whole body of Korean wares there is a kinship with the Chinese which should not be denied.

In technique the Korean potter followed the Chinese in making, from an early period, a true stoneware, that is to say, a ware fired at a temperature sufficiently high to make it vitrified and resonant. By the use of the right materials, notably the infusible china-clay (*kaolin*) and the fusible feldspathic rocks, this stoneware was developed into what is called, in the broad Far Eastern sense, a porcelain (Chinese, *tz'ü*). The Chinese word, however, implies hardness and

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resonance but not necessarily the whiteness thought characteristic of porcelain in the West. Grey-white, cream-coloured, brown- and black-glazed wares found in Corea followed Chinese types closely enough to raise doubts as to their Korean origin. But the chief Korean porcellaneous ware of the Koryu period was the stoneware of Chinese type with greyish green glaze (Japanese, *seiji*), produced by iron fired in a reducing atmosphere and known in the West as 'celadon'. The popularity of the celadon glaze was undoubtedly due to its resemblance to jade, the stone most greatly prized among the Chinese. Moreover the common presence of a trace of iron as an impurity in clay made it the glaze most readily produced by the empirical methods of the Chinese potter. In the Yi period this porcellaneous ware degenerated into a coarse stoneware, almost an earthenware, until at some undetermined period a greyish-white porcelain again began to be made. This last so closely resembles the seventeenth century Japanese Arita ware as to suggest a common origin for both; but nothing is certainly known of this.

The surviving early Korean pottery consists almost entirely of tomb wares. Their usual excellent condition is due apparently to the use of newly made vessels for the ritual of interment; but there is good reason for believing that these were similar to those made for everyday use, at least as far as the glazed celadons are concerned.

The forms of the wares are for the most part distinctive, but such Chinese influence or affinity as they show, especially in the Koryu period and later, seems to refer to T'ang rather than Sung examples. The imitation of ancient bronze forms, so characteristic of Sung pottery, is quite exceptional in the Korean as in the T'ang wares. With their flower-like grace and quick vitality the Koryu forms in fact show throughout a marked kinship with those of the T'ang. In the Yi period the types of form were relatively few but still characteristic. Korean ceramic art, unlike that of China under the Ming, did not recover any considerable measure of refinement after the Mongol invasion. In a period of long-continued poverty the graces disappeared from the arts though the strength remained. Wildness and a rough austerity appear in place of the former ease. But the genius of the Korean potter was no less evident. The Korean austerity set a fashion in Japan, where much native pottery was inspired by later Korean models; but there the 'poverty' was largely an affectation. In the Korean wares themselves the art was without self-consciousness of any kind and utterly sincere.

* * *

A description of the surviving pottery now follows, in chronological sequence; but only approximate dating is possible at present.

COREAN POTTERY

The earliest Korean wares, though recalling the Chinese types of the Chou Dynasty (1122–249 B.C.) have been found in graves no earlier in date than the beginning of the Silla Period; these are hand-modelled (that is to say, made without the potter's wheel) and decorated with impressed 'mat-markings' probably produced with a string-covered beater. They show no special Korean character.

Apparently contemporary with the Chinese Han Period are some vessels of ash-grey stoneware (1), unglazed but sometimes showing an accidental kiln-gloss. The shapes here sometimes faintly resemble Han bronzes, but include also a range of distinctive covered bowls, vases and stem-cups. The favourite Korean circular boxes, with lightly domed cover, are already found. A singular feature of many vessels is a foot pierced in openwork, suggesting the use of a fire beneath in the manner of a chafing-dish (2), which was perhaps a ritual requirement in the tomb wares. Patterns of scratched lines were the only decoration on most of these early Silla wares, but in one example, the only one of its kind recorded, a vase bears simple but masterly incising of fantastic stylised figures and a tortoise.

To the latter part of the Silla Period belong a large body of unglazed grey vessels with impressed and incised decoration recalling some of the T'ang wares of China (3). The shapes, however, are distinct, even where a Chinese parallel could be cited. The decoration, of circles, rosettes, trefoils, stylised cranes, or simple straight or wavy lines and chevrons, was freely incised or impressed with stamps or with roulettes, which gave chain-patterns and hatchings. The effect is formal, even geometrical, in character.

Glazed ware, olive-brownish-green (4), in the style of the Chinese proto-porcelain, was made apparently in the late Silla Period and bears impressed decoration of much the same kind as that on the unglazed wares just described and is equally characteristic in form.

The Silla wares already show the genius of the Korean potter in creating strong and sensitive forms, which in a few cases actually foreshadow those found in the more familiar later wares.

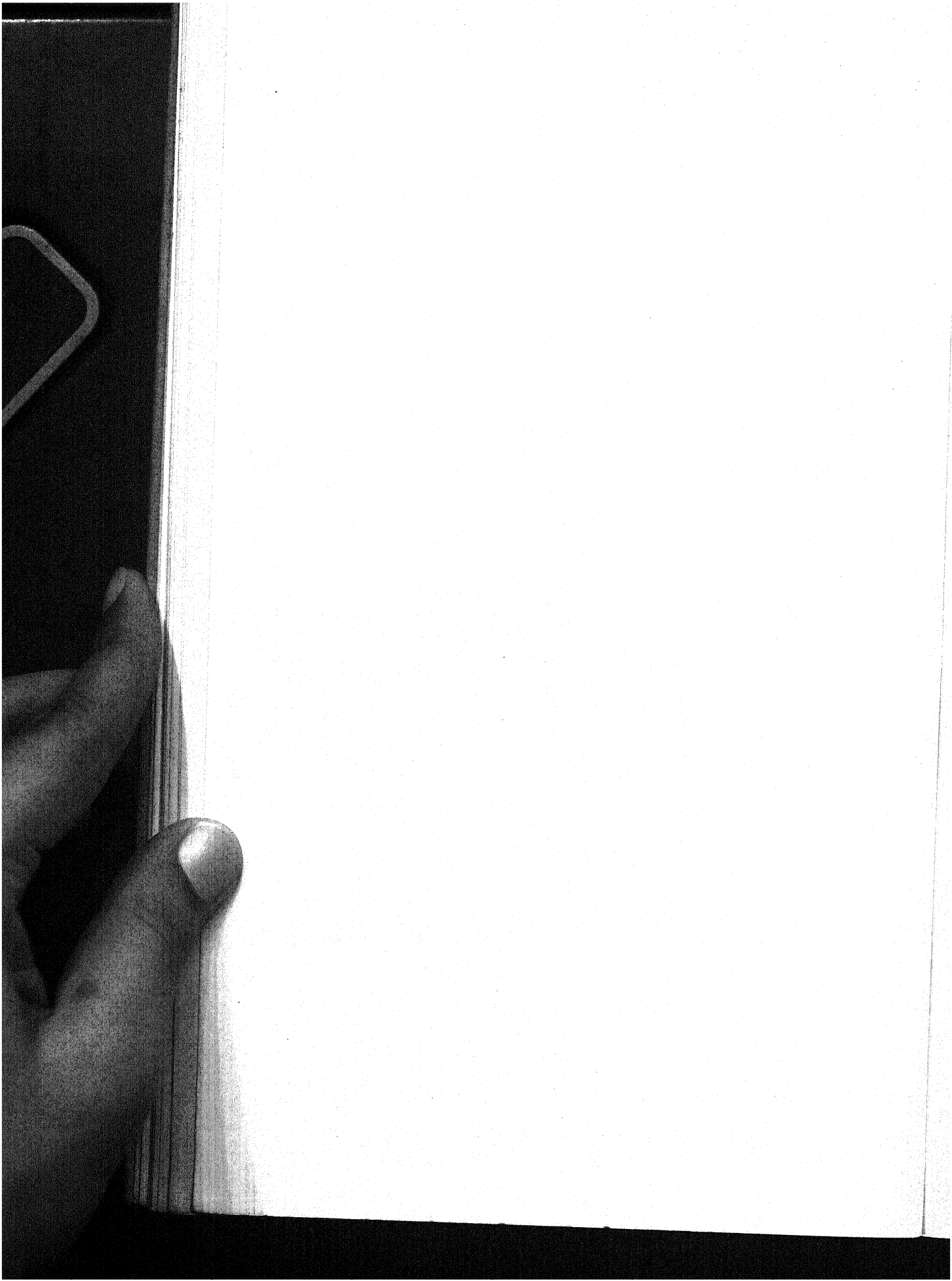
Many grey earthenware roof-tiles and 'tile-ends' (for use at the roof's eaves) seem also to belong to this period. Some, with green and brown glazes, may be contemporary with the Han, but most of them, decorated in moulded relief with beasts, rosettes and other formal flowers (5), recall in design the T'ang mirrors and 'three-coloured' pottery with incised decoration.

The unglazed grey tomb-wares apparently continued to be made

(1) *Plates* 1 and 2; (2) *Plate* 2A; (3) *Plates* 3, 4, 5, 6 and 8; (4) *Plate* 7; (5) *Plates* 10, 11.



B. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Victoria and Albert Museum. See page 12



CHINESE TYPES FOUND IN COREA

at least until the beginning of the Koryu period; a tall lobed vase in the Le Blond Collection (1) and a double-gourd ewer, also at South Kensington, are in shape near fore-runners of forms frequently found in the Koryu celadon.

* * *

A description of the finer Korean glazed stonewares of the Koryu Period, dating presumably from about the tenth or eleventh century onwards, must inevitably begin with a reference to the Chinese parallels. Mention has already been made of the disputes about certain types found in Corea but held by some to be importations from China. While it is certain that (for example) black-glazed *temmoku* tea-bowls from southern China were imported, it must on general grounds be considered probable that other versions of Chinese types besides the celadons would have been made in Corea. Moreover certain shapes are of frequent occurrence in Corea but are seldom found elsewhere, and these can hardly be explained as Chinese, manufactured for the Korean market, using local forms specially ordered. Thus there occur vases and bottles, sometimes with black glaze of the northern Chinese *temmoku* type (2), sometimes with the rich brown glaze known in Japan as *kaki* (from its supposed resemblance in colour to the ripe persimmon fruit) (3), which are broad-based almost in T'ang style and have a peculiar flat spreading lip found also in accepted Korean celadon (4). Kindred forms are also found with 'rust'-painted black glaze (5). These types are customarily ascribed to the Chinese province of Honan, but a Korean origin seems more probable for these specimens, which have all the characteristic Korean excellence of form. Confirmation may perhaps be sought in a doubtful-sounding record of the gift to the Chinese emperor in 841 of a brown-glazed bowl, 'as light as swan's down', from a pottery in a part of Manchuria at that time belonging to Corea.

Again, where the shape of a disputed type shows a kinship with the accepted Korean celadon a local origin must seem probable. Thus some boxes, lobed or ribbed like a gourd (6), which occur in porcelain with opaque bluish-white glaze, are found also in the celadon ware. Pierced perfume-pots and miniature vases of typical Korean shape also occur in the same white material (7). The same argument applies to the favourite cups on stands, which are found in bluish-white-glazed porcelain, akin to the Chinese *ying ch'ing* ('shadow blue') ware (8), as well as in celadon (9) and in the brown-glazed *kaki*

(1) Plate 9; (2) Plate 20; (3) Plate 19; (4) Plate 24, 65B; (5) Plate 21; (6) Plate 12B; (7) Plate 13A; (8) Plate 14A; (9) Plate 29.

COREAN POTTERY

temmoku ware just mentioned (1). A peculiar type of lobed or 'pleated' foot is found both in *ying ch'ing* (2) and in unmistakable Korean celadon (3). In the same bluish-white material occur some characteristic Korean faceted boxes (4). Incised and moulded decoration of great beauty (5) occurs on these presumed Korean *ying ch'ing* wares. That a white porcelain was in fact made in Korea in the Koryu period seems indicated by these and other examples, and it is hardly necessary to cite with Hobson, as proof of the Korean manufacture of a white ware, an inlaid celadon vase in the Prince Yi Museum which also bears passages of white glaze.

The cream-coloured wares of Ting Chou in northern China would naturally have found their way to Korea in the Koryu Period or even earlier. But here again there are examples of Ting type but of Korean provenance which are more or less distinct. A beautiful cream-coloured bowl in the Le Blond Collection (6) has, as Mr. Rackham has pointed out, something of the character of T'ang porcelain, but may equally well be Korean. Some circular boxes (again!) with flat tops and sharp edges (7) are like very small versions of those in Ting ware, while some small bowls with sensitive incised decoration also come close to Sung types. On the other hand, some larger bowls with cold white glaze and extraordinarily beautiful incising (8) seem more distinct, while some objects with opaque greyish-white glaze, such as a charming box and cover in the Le Blond collection (9) are altogether different from the normal Chinese Ting ware. With its lobed form this box is decidedly in Korean taste. A phoenix-head ewer (10) somewhat resembles a famous example in the Eumorfopoulos Collection believed to be Chinese, but is sufficiently distinct in modelling to be regarded as possibly Korean. Almost the only surviving contemporary Chinese record relating to Korean pottery, that of Hsü Ching, referred to below, actually mentions the resemblance of the Korean wares to the Ting, though the words may apparently be read as referring to the shapes only, and not to the white or cream-coloured glaze. These various white wares, here conjecturally ascribed to Korean kilns, differ in technique and form of foot from the well-established celadons, and if not Chinese, seem likely to have been made at a different place or at an earlier, perhaps tenth or eleventh century, date.

The very frequent occurrence in Korean finds of marbled ware (Japanese, *neriage*), in the favourite form of boxes, again in T'ang

(1) *Plate 15B*; (2) *Plate 18*; (3) *Plate 26*; (4) *Plate 12C*; (5) *Plate 12A*; (6) *Plate 15A*; (7) *Plate 13C*; (8) *Plates 14B, 16*; (9) *Plate 13B*; (10) *Plate 17*.

KORYU WARES

style, is perhaps an indication that this ware too was made in Corea as well as in China, but this remains unproved.

More certainly importations from China are some *sgraffiato* wares of Tz'ü Chou type and Sung date, with designs of coiled foliage cut through a black glaze to a whitish body. On the other hand, some early *sgraffiato* wares with linear designs rather insensitively cut through a brown glaze with a blunt instrument, seem peculiar to Corea.

Painted wares belong to the end of the Koryu Period and later, and are reserved for description in due course. They are as a rule quite distinct from the painted Tz'ü Chou pottery of Sung date; but this also has been found in Corea, as well as other well-known Chinese types painted in red and green enamels and in black under a turquoise-blue glaze.

There is thus some uncertainty about the white, cream-coloured, brown- and black-glazed porcellaneous stonewares found in Corea. Though commonly held to be for the most part Chinese it must be regarded as at least possible that many of them were made actually in Corea, in some cases as early as the tenth century.

* * *

With the characteristic Korean celadon, on the other hand, there is little uncertainty. Technique and forms are alike distinctive.

Apart from the evidence of excavations not yet published, the attribution of these celadons to Korean potteries is supported by a trustworthy contemporary record, as well as by the probability of a local origin for wares found in such numbers in Corea itself.

The record in question is the account of the country already mentioned, written by a Chinese traveller, Hsü Ching, who visited it in 1124. This account was printed in 1167 in an edition of which a copy still survives in the Peiping Palace Library. Hsü Ching said that the Korean pottery was green in colour and 'resembled the old *pi-sé* ware of Yüeh Chou and the new ware of Ju Chou.' He spoke of bowls, dishes, cups for soup and wine, and flower-vases, which were like Ting wares, and mentioned specially certain modelled pieces, including wine-vessels of melon shape with lotus-leaf cover surmounted by a duck, and incense-burners in the shape of a lion or other crouching animal with upturned leaves beneath—descriptions which very nearly fit surviving specimens found in Korean tombs (1). It has been asserted that the words used by Hsü Ching imply only a general resemblance to the Yüeh, Ju and Ting wares, referring to forms rather

(1) Compare *Plates* 43, 44 and 45.

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than glazes; but the surviving Korean pottery does in fact include specimens resembling the Chinese wares named, in colour and other details, as mentioned elsewhere in this introduction.

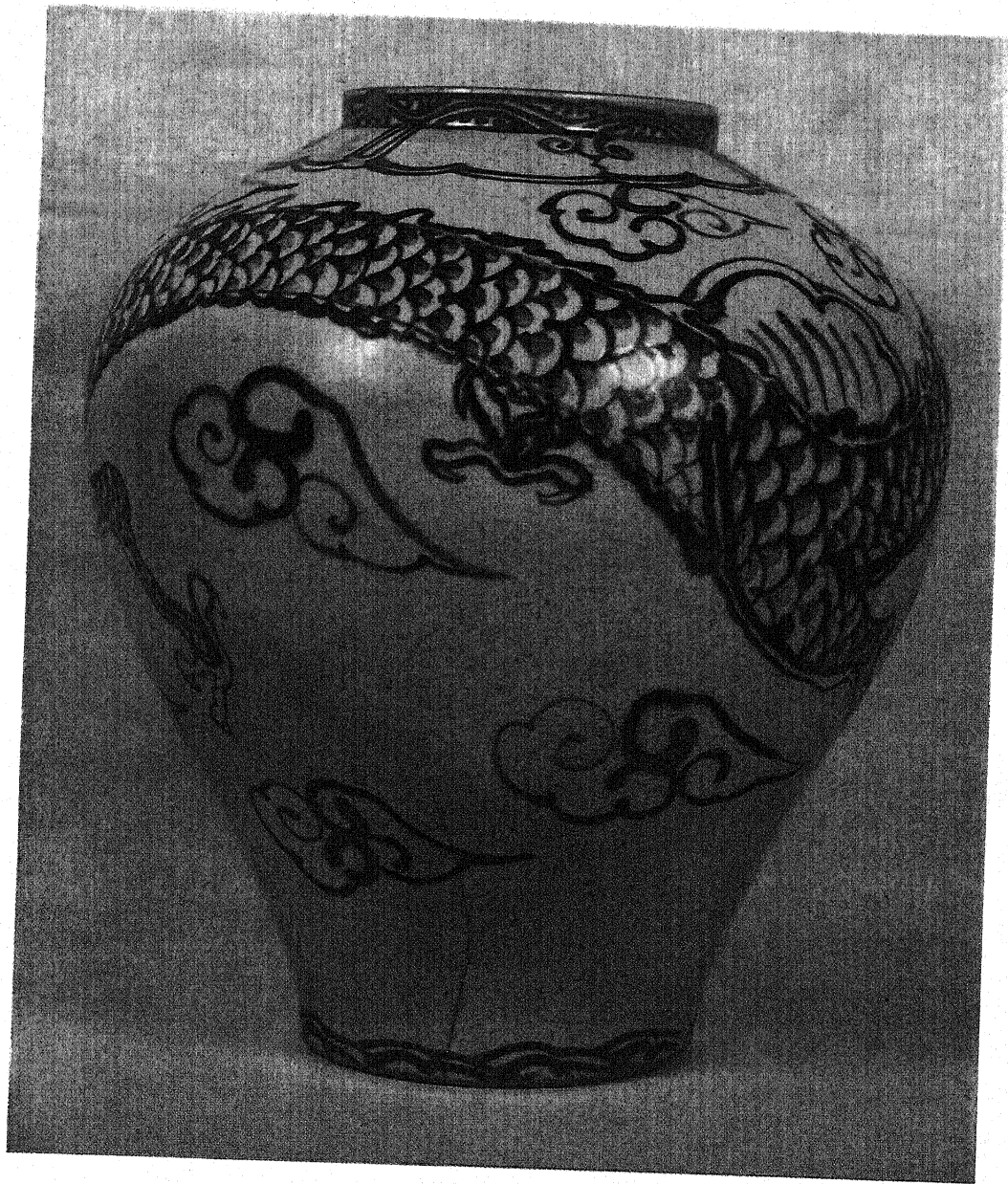
Apart from some vague references to Korean celadon in Chinese poems, believed to be of Sung date, the only other contemporary record is a note in the *Ko-ku Yao-lun* ('A Discussion of Works of Art') of 1387, stating that Korean wares were pale green in colour and decorated with patterns in white, and were little valued. Both reports were repeated in later Chinese books.

In material all but the latest Koryu celadons form a single class, with a hard grey porcellaneous stoneware body, inclined to be reddish at the exposed places and almost opaque, covered with a glaze that is usually soft bluish grey-green, but is sometimes brownish, or more rarely mouse-grey or putty colour; the glaze commonly shows a fine crazing. The quality of the glaze and the absence of primitive forms of the ware suggest that the Koreans may have acquired the technique fully developed from the Chinese potters of Yüeh Chou (as suggested by Hsü Ching), where a grey-green or putty-coloured celadon was made in the Sung Period. The connection with Yüeh might be explained by the situation of the kilns near the port of Ningpo, which lies opposite Korea across the Yellow Sea. The example or practice of the Honan potters who made the brownish so-called Northern celadon is also apparent. But the Korean ware at its best has a characteristic very smooth bluish grey-green glaze (1). It is also technically distinct in the frequent glazing all over of the foot-ring (which is often very low and rounded) and base (which is sometimes slightly convex), save for three or more raised scars or 'spur marks' left by the 'stilts' on which the vessels were fired. The appearance of these spur marks also recalls the bluish-green Chinese Ju ware, which the Korean ware in its bluer varieties sometimes resembles in colour, as suggested by the record of Hsü Ching.

In the latter part of the Koryu Period the body became coarser and reddish, and a stone-grey glaze eventually became usual; the foot of these later wares was often bare and rough, with a squarish foot-ring. They appear to have been fired on little heaps of sand.

In general style, several successive manners or tendencies are to be observed. The earliest was due perhaps to the influence of the Yüeh ware, in the eleventh and twelfth centuries. The second was evidently due to that of the Northern Chinese celadon; this may have been somewhat later, since Hsü Ching did not mention it. Following these comes the period of the inlaid wares of the thirteenth and fourteenth

(1) *Colour-Plate A.*



C. YI PERIOD (PERHAPS SIXTEENTH CENTURY)
Victoria and Albert Museum. See pages 15 and 16

KORYU CELADONS

centuries; the painted wares may be of the same or a rather later period. Both inlaying and painting were continued in rougher work in the Yi Period.

The forms of these Koryu celadons are to a large degree distinct from the Chinese. Commonest of all, perhaps, and very characteristic, are the shapes suggested by gourds and melons (1), noted by Hsü Ching; to these were added handles and spouts having the most gracious and lovely curves (2). Beautifully proportioned lobing and reeding and waving of edges (3), all seemingly derived from the gourd shapes, contribute much to the general character of the wares. Wine-pots in the form of bamboo shoots (4) show the same sensitive stylisation. Many other forms, like those of the T'ang Dynasty in China, have a 'growing' flower-like character, expressed in wavy tops or spreading lips or wide cup-mouths (5). Mention has already been made of the Korean fondness for boxes, to hold sweetmeats and for toilet uses, again like the Chinese of the T'ang period. They were sometimes made with smaller boxes or dishes enclosed, of flower-like forms (6), or in sets fitting together to form a flower-like outline, surprisingly recalling the porcelain of Chelsea. Very characteristic small octagonal straight-sided dishes (7), little pots for oil (8), and jars with domed lids, all show the same taste. Ogee cups are often found, but a covered ogee bowl is a rare and lovely form (9). Two-handed pans and a shallow stew-pot with straight projecting handle are beautiful forms recalling the functional English domestic wares of to-day.

The Korean handles and their attachments are often particularly charming; a twisted-rope handle and finely modelled lugs are noteworthy (10). The favourite Korean cup on stand (11) has already been cited, in *ying ch'ing* ware; in celadon it is sometimes lobed or scalloped and of ogee outline.

Korean pottery-forms were but rarely copied from bronze in the classical Chinese manner, but an incense-burner is known with low-relief decoration after a bronze original, and a favourite sprinkler (12) was apparently copied from a T'ang bronze-form of which an example has been preserved since the eighth century in the Shōsōin at Nara in Japan.

Forms more or less resembling the Chinese include mallet-shape (Japanese, *kinuta*) (13), *mei p'ing* (14), and baluster-shaped (15) vases,

(1) Plates 27, 33, 37, 48, 52, etc.; (2) Plates 30, 31, 32, 33, 52, etc.; (3) Plates 22, 31, 41B, 59A; (4) Plate 25; (5) Plates 39, 71; (6) Plate 59B; (7) Plate 59C; (8) Plate 65A; (9) Plate 54; (10) Plates 31, 36, 49, 51; (11) Plate 29; (12) Plate 23; (13) Plate 24; (14) Plates 35, 60, 69, etc.; (15) Plates 34, 49, etc.

COREAN POTTERY

and a long-popular pear-shaped bottle (1). A globular vase (2) is usually later in date than most of the foregoing. Shallow dishes and bowls, conical (3) or incurved (4), are forms basically Chinese. Globular spittoons with wide spreading top (5), and head-rests (6), four-sided, waisted or of scrolled form, to be filled with scented leaves, should also be mentioned.

The modelling sometimes used to decorate the celadons was of exceptionally fine workmanship. Covers were surmounted by superbly stylised lions (7), tortoises (8), phoenixes and ducks (9), with crisp applied lotus-leaves below (10), as described by Hsü Ching. Head-rests were decorated with strongly carved openwork (11), while feet were sometimes made in the form of miniature animals (12). Such excellence in incidental modelling is a characteristic virtue of Korean pottery, early and late. At its best it reaches a height of simple dignity hardly attained even by the Chinese. Independent figures were sometimes made in celadon (13), with the same masterly sense of the forms appropriate to clay.

The decoration of the earlier Koryu celadon was chiefly incised or carved in the body of the ware with a knife or pointed tool, the incisions in one class being inlaid with greenish black and white clays as reported in the *Ko-ku Yao-lun*. This inlaid ware is sometimes referred to by the Japanese name *zogan*.

Two manners are distinguishable in the incised work. The first is akin to that on some later Chinese Yüeh ware. Here the patterns were produced with a very fine point, giving a line showing little variation in breadth or depth. At its best, as in the free designs of phoenixes (14) and fishes, this work has a nervous delicacy as fine as anything in Chinese pottery. But the more usual designs in this manner—of lotuses on winding stems and other formal patterns—are sometimes inclined to be dull, though the touch is often wonderfully sure (15). In view of the testimony of Hsü Ching, this Yüeh manner seems likely to date from the eleventh and early part of the twelfth century.

The second and more usual manner makes use of a line of varying breadth and at times comes near to carving. The Chinese source, or parallel, for this is obviously the Northern celadon, made at Ch'ên-liu in Honan province, which also shows a similar independence of the ancient bronze forms. In a few cases, such as a winepot with bowl here figured (16), it is difficult at first to be sure that a specimen is

(1) *Plate 22*; (2) *Plates 50, 67*; (3) *Plate 46A*; (4) *Plate 40B, Colour-Plate A*; (5) *Plate 40A*; (6) *Plate 42*; (7) *Plate 45A*; (8) *Plate 44A*; (9) *Plate 45B*; (10) *Plate 43*; (11) *Plate 42B*; (12) *Plate 43*; (13) *Plate 44B*; (14) *Plate 40B*; (15) *Plate 40A*; (16) *Plate 38*.

KORYU INLAID CELADONS

not Chinese; this however is shown by its shape to be Korean. But as a rule the glazed-over foot and spur-marks clearly distinguish the Korean ware from its Chinese prototype. Also near to the Northern celadon, but perhaps Korean, is a pattern of spiral overlapping 'petals' (1), deeply and sensitively cut, which recalls the incomparable incising on some of the white ware (2). Borders of carved petals or pointed leaves (3) or of formal 'cloud scrolls' (4) resemble well-known types of decoration on Chinese celadon. Carved fluting (5) was beautifully free and direct on wares both early and late.

But the finest of all this Korean incised work is in designs of vine and lotus. Whether made with remarkable clarity into all-over patterns (6), or restricted to a finely composed spray (7), the decoration has a gravity and gracious simplicity that are entirely characteristic of Korean pottery in this period. An astonishing delicacy and firmness is shown in the finest examples. The wares of this class may be conjecturally ascribed to the twelfth century, but some examples may be later.

Designs in low relief produced by pressing in a mould (8) have a superficial resemblance to the deeply incised and carved work, for which they were probably a substitute. They come even closer to the Northern celadon. Peonies and other flowers and leaves were the chief motives in this decoration, but a design of *putti* among vine foliage is noteworthy, recalling a T'ang decoration, where it appears to have been inspired by Western (Hellenistic) influence. It is found also in the inlaid ware (9), as well as in some rare specimens in which painting in slip has produced an effect similar to the moulded work; an example of this kind is in the Le Blond Collection (10).

The inlaid celadon, best-known and most distinctive of all Korean pottery, must be regarded as a Korean invention. Though isolated examples are to be found, inlaying appears never to have been in regular use in China; and this is perhaps confirmed by the fact that the author of the *Ko-ku Yao-lun* should have thought the Korean usage worth special mention. Precursors are in fact rare and hard to date; an example cited by Mr. Rackham as T'ang is apparently itself Korean of the Yi Period.

The technique first appears in the thirteenth century, fully developed, with no primitive or tentative precursors hitherto brought to light, and it is tempting to conjecture it to have been the invention at a leap of a single Korean potter, rather than something slowly

(1) Plate 41A; (2) Plate 14B; (3) Plate 28; (4) Plate 36; (5) Plate 39; (6) Plates 30, 35, 37; (7) Plate 34; (8) Plates 46, 47A; (9) Plate 57; (10) Plate 47B.

COREAN POTTERY

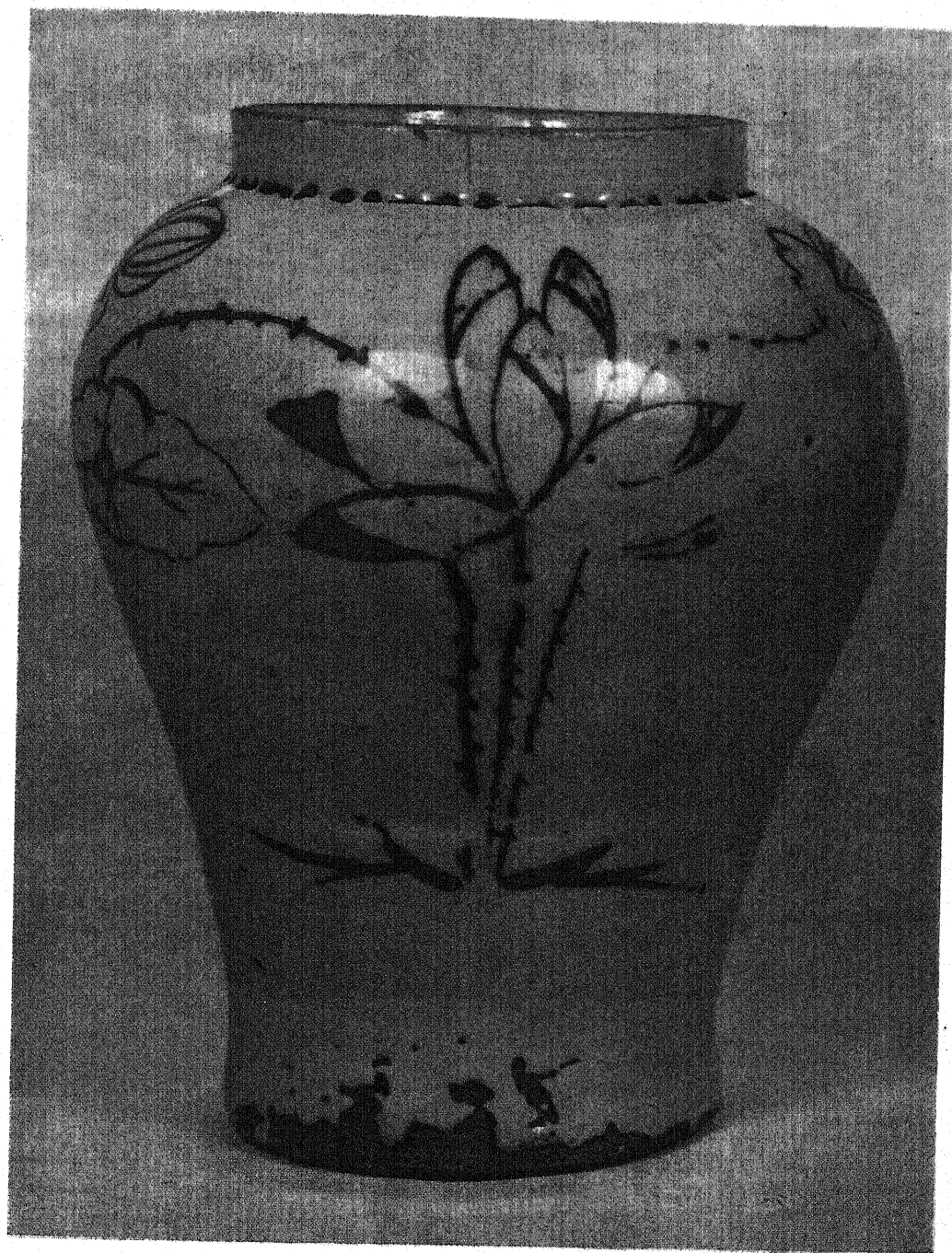
developed over a long period. It was an obvious step to fill the incisions of the earlier technique with white or black clay to give a contrast of colour. Touches of a red derived from copper were on rare occasions, probably late in the Koryu Period, added to the black and white inlay (1). It has also been stated by a Japanese authority that gilding was sometimes used; but this must be very rare, and it is not to my knowledge found on examples in English collections.

The motives of the inlaid decoration are seldom austere or wild, and are remarkable for grace and a gentle poetry of naturalism rather than for strength. Birds and trees are typical subjects (2). Ducks swimming and cranes flying among clouds (3) are treated naturalistically rather than heraldically, and grasses, bamboos, roses and peony flowers, and grape vines with foliage, are all rendered with incomparable natural grace (4). But all are stylised, never trivial or merely literal renderings. Formal plant-motives (5) are in fact almost equally characteristic and graceful, ranging from the bold firmness of flowers broadly treated in black and white (6), to the feathery delicacy of a not uncommon motive of pomegranates or spotted seed-pods (7). Paired fishes and small formal flowers in medallions and borders of small *ju-i*-sceptre heads give a new character to familiar Chinese motives (8). Last to be noted are the dots and patches and starry flowers on the small boxes (9); these remained favourite motives on the latest inlaid ware, dating from the following (Yi) period, when they were commonly impressed, not freely incised.

The inlaid ware apparently belongs to the thirteenth and fourteenth centuries and later, that is to say, to a period running well into that of the Yi Dynasty. A bowl dated 1209 and a vase dated 1345 have been recorded in Japan, but neither seems to be typical. Dating in the fourteenth century and later is in fact suggested by Ming analogies for a decoration of *ju-i*-head lappets on the shoulders of some *mei p'ing* vases (10). A deterioration is also to be observed in the later celadon material, which became a drab-glazed coarse stoneware burnt reddish at the foot. Some new shapes to be described presently also indicate the later period.

The Koryu painted decoration was declared by Hobson to have been imitated from the Chinese Tz'ü Chou wares, but is entirely different in effect, though the favourite colour was a similar dark brown or black slip. It is of two related kinds. The earlier (11) shares the natural-

(1) *Colour-Plate B, Plate 57*; (2) *Plate 52, etc.*; (3) *Plate 53*; (4) *Plates 49, 54, 60*; (5) *Plates 48, 50, 55, 56, 58B, 59A, C*; (6) *Plate 51*; (7) *Plate 58A*; (8) *Plates 55, 61*; (9) *Plate 59B*; (10) *Plate 60*; (11) *Plates 64, 65B, 66, 67, 68, 71*.



D. YI PERIOD (PERHAPS SEVENTEENTH CENTURY)
Victoria and Albert Museum. See pages 15 and 16

YI WARES

ism of the inlaid ware and apparently employed the same black clay as pigment. Flowers here again were a favourite motive, and show a grave delicacy and fineness in the handling; the use of incised lines for details, such as the veins of leaves, is noteworthy. The later painting (1), which is chiefly on the coarser body, often has a boldness and strength foreshadowing the greatest achievements of the Yi Period, to which indeed much of it may belong. Lotus sprays are found in many forms, and borders of 'false gadroons' (2) suggest a date towards the fifteenth century.

* * *

The first wares of the Yi Period naturally continue the later styles of the Koryu; inlaid and painted wares of the time have already been mentioned. Change of style shows itself chiefly in a loss of refinement in the products of an industry which eventually lapsed into a rude peasant craft. But the change did not necessarily bring degeneration in respect of merit as creative art. Though in a different idiom the creative achievement was no less vital, and its poetry no less profoundly significant.

In technique the process of inlaying was eventually modified by an increased reliance on stamping and the use of roulettes, instead of freely drawn incising, while the incisions appear to have been usually filled by the application of a wash of slip, more or less completely removed from the surface of the piece but remaining in the cuts. This slip was applied with a brush, and the marks left by this gave a characteristic striated appearance to many pieces. Grey-white and greenish slip cut away to show a darker ground (*sgraffiato* decoration) was made possible or suggested by this use of slip. Designs painted in whitish slip are also, more rarely, found. The brushed-slip (Japanese, *hakeme*) remained for long a favourite ground for painting.

The Yi shapes were to some extent adapted from those of the Koryu; the *mei p'ing* and baluster vases were exaggerated to have a broader foot or a contracted waist (3). The pear-shaped bottle also tended to have a broader base (4). Broad globular jars (5), tubs (6) and flower-pots (7), often very large, a wide, shallow, flat-bottomed pan (8) and a flat-sided 'pilgrim-bottle' (9) were virtually new forms, to be long in use. A rare form, paralleled in T'ang pottery, is a bolster or cocoon shape, like an English hot-water bottle; this and a wide, tall beaker (10) are actually found also among the wares of the Silla Period.

(1) Plates 65A, 69, 70, 72, 73; (2) Plate 69; (3) Plate 63; (4) Plate 85A; (5) Plate 86, etc.; (6) Plate 77; (7) Plate 78A; (8) Plate 62; (9) Plates 81, 93A; (10) Plate 74.

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In the latter part of the Yi Period faceted forms (1), often of great beauty, were favoured in Corea, but are perhaps better known in Japanese imitations; many of the Yi Corean bowl-types were also much imitated in wares made for the Japanese Tea Ceremony.

The Corean inlaid wares of the Yi Period are commonly and conveniently known by the Japanese name *mishima*, a word formerly said to be derived from that of a town in Japan where almanacs were made with characters radially arranged like the dots and strokes on some of the pottery bowls; but by another account the name is that of some islands on the shipping route from Corea to Japan. The meaning of the word has sometimes been extended to cover all Corean inlaid wares, but this is not in accordance with the Japanese usage. The whole class was greatly admired in Japan by the Tea-Masters, and many imitations were made at Yatsushiro, Karatsu and other places.

The earlier types of Yi inlaid ware (2) share much of the quality of the later Koryu, though a bold strength and energy have replaced the former delicacy and ease. Dragons (3), lily-plants and large fishes were new motives in the fifteenth century; the lappets in Ming style on the shoulders should again be recalled. Before long, a falling-away in refinement showed itself, and the decoration began to be not only rough but often actually careless and insignificant. Scattered dots and strokes and a confusing multiplicity of borders give many pieces a trivial appearance. But some of them, such as the typical *mishima* bowls decorated with stars and formal patterns floating in a ground of boldly brushed slip, have acquired a new and austere sort of beauty, almost grandeur (4).

With the rougher *mishima* went other sorts of slip decoration. *Sgraffiato* work was of varying merit. At its best it shows a bold spontaneity, with foliage motives stylised with admirable vigour (5); the same manner is seen in decoration freely painted in slip. But some of the incised work was hard and lifeless, while some more elegant *sgraffiato* examples (6) are probably of later date.

In a last stage in the 'degeneration' of this early Yi pottery, decoration was omitted altogether. The brushed slip (*hakeme*) could be satisfying by itself (7), and some of the best of all the Yi wares are bowls entirely without decoration, depending for their aesthetic appeal on qualities of pure form and texture, on the irregular movement and shrivelling of the glaze and the accidents of the fire (8). Some are in shapes that are suave and flowing; others are rough and

(1) Plates 92A, 93B; (2) Plates 62, 63, 74, 75, 78A; (3) Plates 62, 63; (4) Plates 76, 77, 78B, 79B; (5) Plate 80; (6) Plate 81; (7) Plate 79A; (8) Plates 82, 83, 84.

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abrupt; but most show a form that has been instinctively wrought into satisfying proportions and unity. Many rugged Korean bowls were taken in the sixteenth century to Japan where they have been preserved ever since in Buddhist temples, and the Tea-Masters have praised them, romantically comparing their chance markings and 'patina' to the 'beauties of nature' and seeing in them resemblances to rocks and moss and mist-covered hills. These 'Ido' tea-bowls (as they are called after one of the temples), with their coarse 'imperfect' body and shrinking and irregularly crackled glazes are extreme instances of the later Korean artistic achievement in spite of an entire lack of refinement of finish. In Japan, however, the products of the Koreans' unselfconscious artistry and the accidents of their summary technique were imitated by sophisticated potters in such abominations as the 'dragon-skin' glaze of Satsuma and many other Japanese wares whose roughness is pure affectation. It is almost impossible to date these Korean bowls. Some were perhaps made before the Japanese invasion, but most are probably later. Other vessels, such as faceted jars and kettle-shaped wine-pots with over-arching handles, were made in the same brown, yellow and grey glazes; latterly, use was made of a very impure crimson-brown apparently derived in part from copper.

The Yi painted wares (1) have at their best the same wild power as the Ido bowls. Hard but immensely vital linear fantasy in scroll-work, soft indefinite but suggestive washes and blotches, and all the resources of the calligraphers' brush, were brought into play. They show vital and rhythmical brushwork, with an authentic life of its own, abstract like music and independent of any imitation of natural forms. Like most other Yi wares, they defy all attempts to date them precisely. Among the earlier appear to be those painted in brown, on a grey-white opaque glaze or slip over a reddish stoneware body, with powerfully stylised and scrolled linear designs (2). The later are often of the rough grey Korean porcelain, painted in underglaze blue of a more or less grey or blackish or even a greenish tone, and an impure blackish underglaze copper red; the greenish or rusty brown also continued in use. The very imperfections of these colours enhance the impression of wild grandeur and poetic suggestiveness which the best painting conveys. In what are evidently the latest types (3), influence from the naturalism of Chinese porcelain of the Ch'ing Period is recognisable, and slighter and prettier designs and a bright clear or greyish blue are often found. By no means all the later painted wares are of the quality of those here shown; muddled and

(1) *Plates 85 to 93, Colour-Plates C, D*; (2) *Plate 85*; (3) *Plates 92, 93.*

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lifeless painting is common, but at their best they are unsurpassed among their kind.

The painted subjects include superbly drawn dragons (1), cloud-scrolls (2), animals, plants (especially lotuses), fishes and other natural forms almost reduced to linear abstractions (3), as well as more naturalistic bamboos and grasses, vines, lotuses, carnations, chrysanthemums (4), and landscapes almost invariably including a peculiar conventional range of mountains (5). Of uncertain period, but probably late, are some stiffly conventional flowers, often peonies, which are not without charm. Circular and quatrefoil panels (6) were popular on the later wares. A large tile at South Kensington, with an inscription giving a date not earlier than 1845, is painted in the usual blackish blue and proves the late continuance of the typical Korean blue-and-white.

Latest of all Korean painted pottery, but hardly worth mentioning, are some white porcelain bowls, bottles, and saucer-dishes made commercially under Japanese guidance, perfunctorily decorated in colours including a staring red and a meagre green apparently derived from chromium.

The traditional Korean skill in modelled pottery-forms and decoration was still in evidence throughout the Yi Period. Low-relief decoration, applied or painted in slip, may have been suggested by the Chinese Fukien white porcelain (*'blanc-de-Chine'*), which was sometimes actually copied. But designs of gourd foliage and tendrils (7), deer, pine and bamboo, all have a specifically Korean character. Many delightful small modelled objects were made, chiefly for the scholar's writing-table, in such forms as fruits, a conventional range of mountains (8), and toads or other small animals (9), mostly associated with Buddhist and Chinese Taoist lore. Gourds and similar fruits were here also a favourite motive. Openwork decoration (10), which had continued in use by the Korean potters from Silla times onwards, was still done with great skill and taste in the Yi Period. The typical vessel so decorated was the scholar's usually cylindrical brush-pot, for which phoenixes and dragons, lotus-plants, and especially gourds and grape-vines, were appropriate motives. Larger cylinders are reported to have been used as arrow-holders and as garden seats; chain- and woven-bamboo-diapers, and formal leaves and squirrels among boldly treated foliage were characteristic motives. The material of these carved and modelled objects was the usual more or less imperfect bluish-grey-glazed later Korean porcelain.

(1) *Plate 89, Colour-Plate C*; (2) *Plate 86*; (3) *Plates 87, 88, Colour-Plate D*; (4) *Plates 90, 92, 95*; (5) *Plate 91*; (6) *Plate 90*; (7) *Plate 94A*; (8) *Plate 94B*; (9) *Plate 94C*; (10) *Plates 95, 96*.

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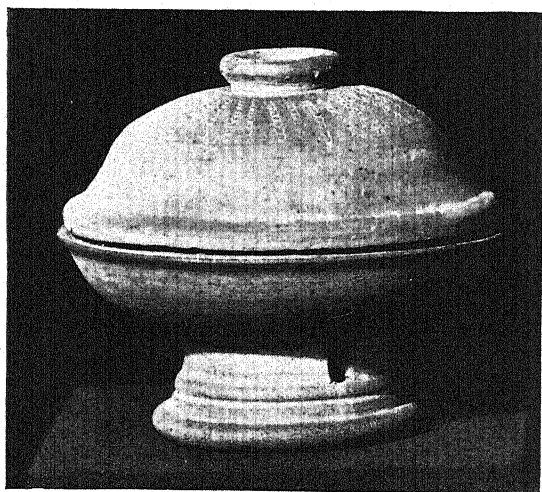
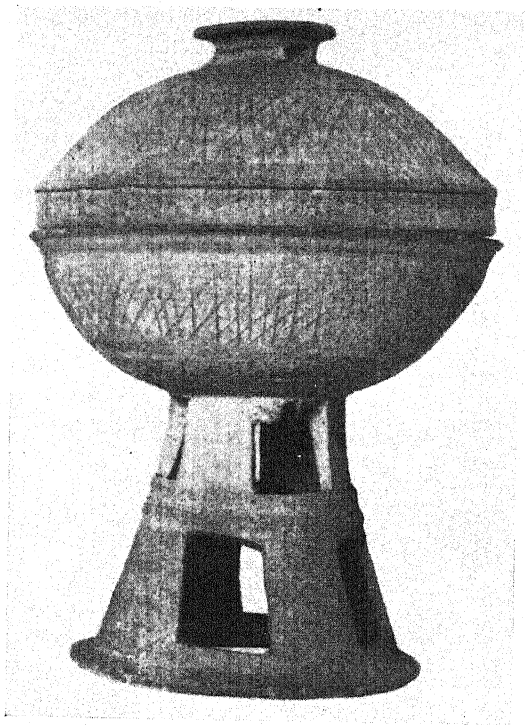
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Corean Collection. See page 4



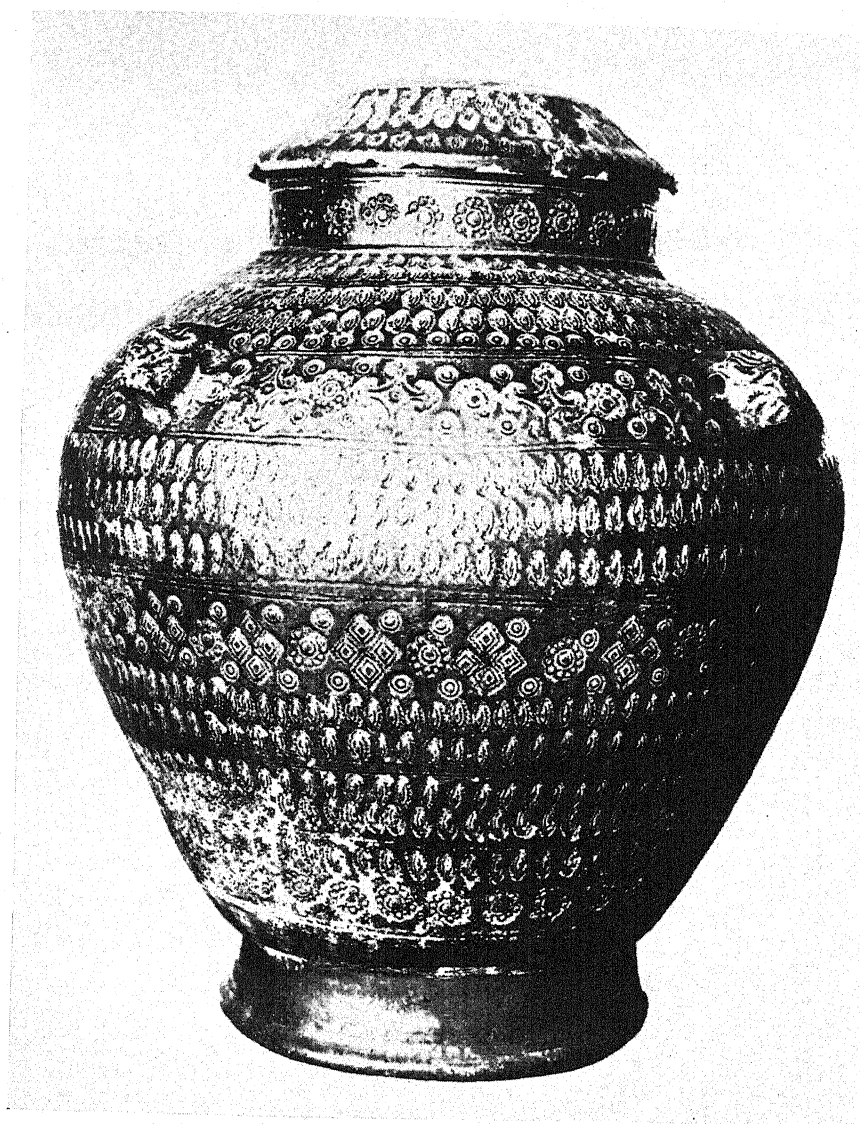
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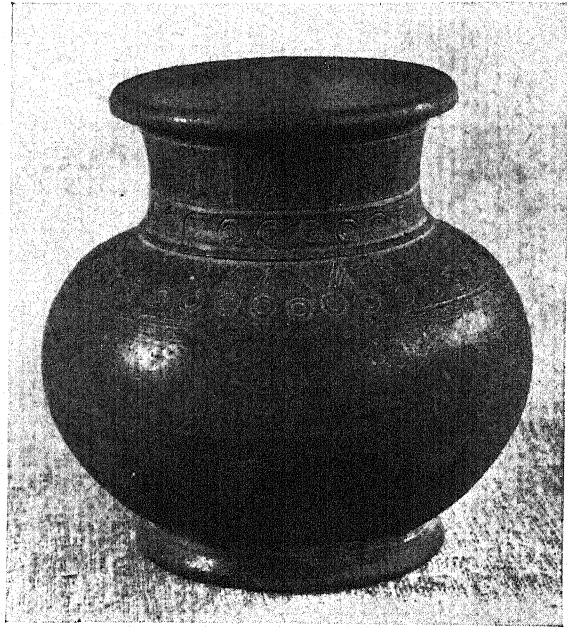
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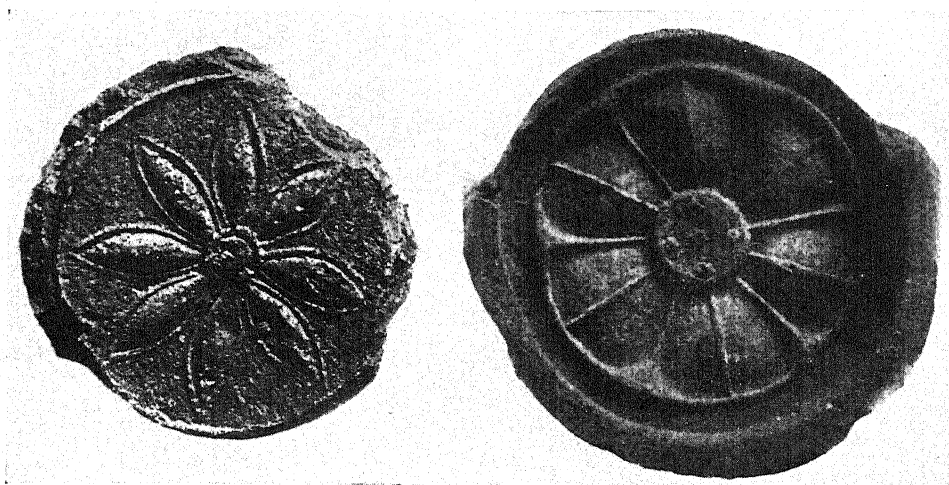
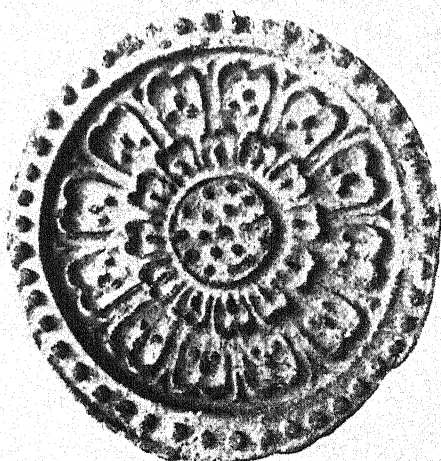
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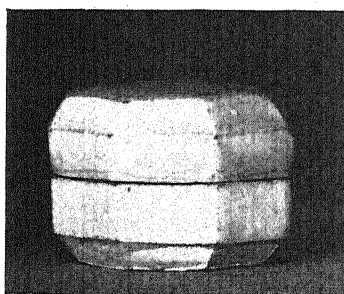
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Corean Collections. See page 4

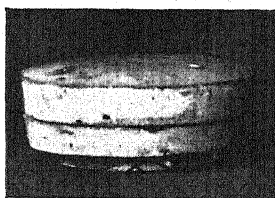
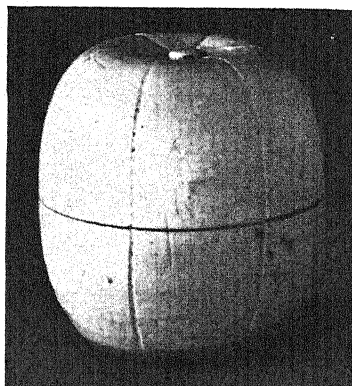
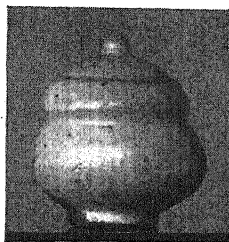


11. TILES, GREY EARTHENWARE. SILLA PERIOD
Corean Collections. See page 4



12. BLUISH-WHITE GLAZED PORCELAIN (*ying ch'ing type*)
KORYU PERIOD

*A. Rev. S. T. Smith Collection. B. Prince Yi Museum
C. Le Blond Collection. See pages 5, 6*



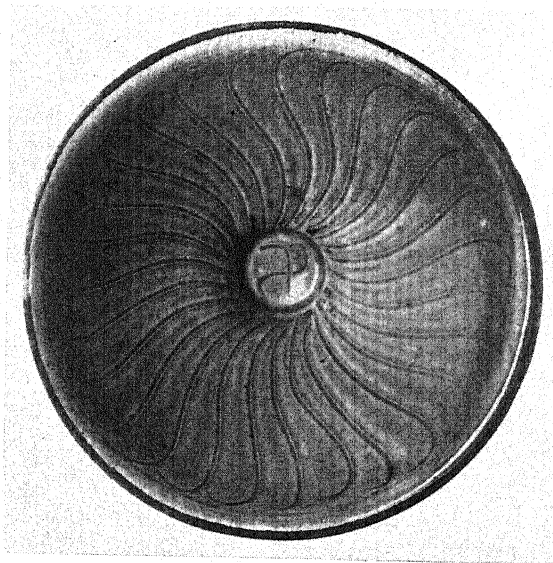
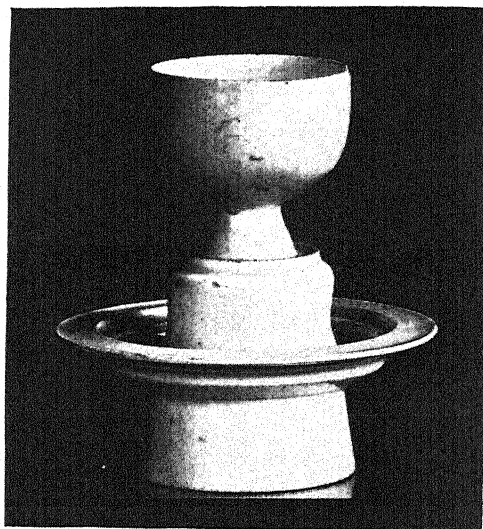
13A. BLUISH-WHITE GLAZED PORCELAIN (*ying ch'ing* type)

13B. GREYISH-WHITE GLAZED PORCELAIN

13C. CREAM-COLOURED PORCELAIN OF TING TYPE

KORYU PERIOD

Le Blond Collection. See pages 5, 6

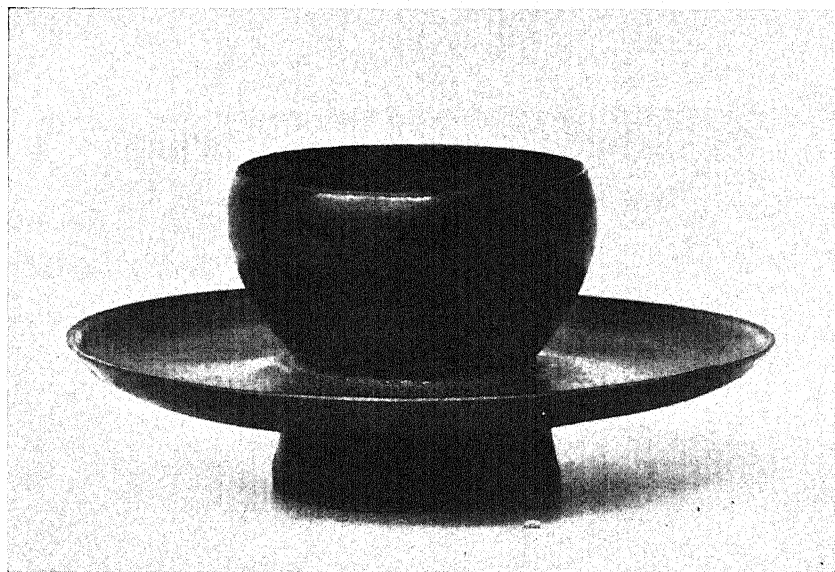


14A. BLUISH-WHITE GLAZED PORCELAIN (*ying ch'ing type*)

14B. WHITE PORCELAIN OF TING TYPE

KORYU PERIOD

A. Le Blond Collection. B. Corean Collection. See page 5, 6, 11

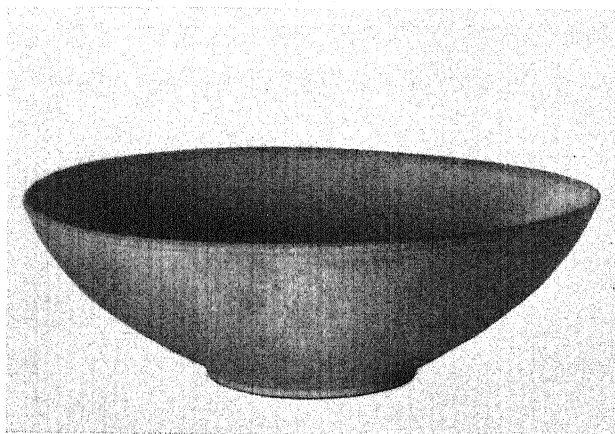
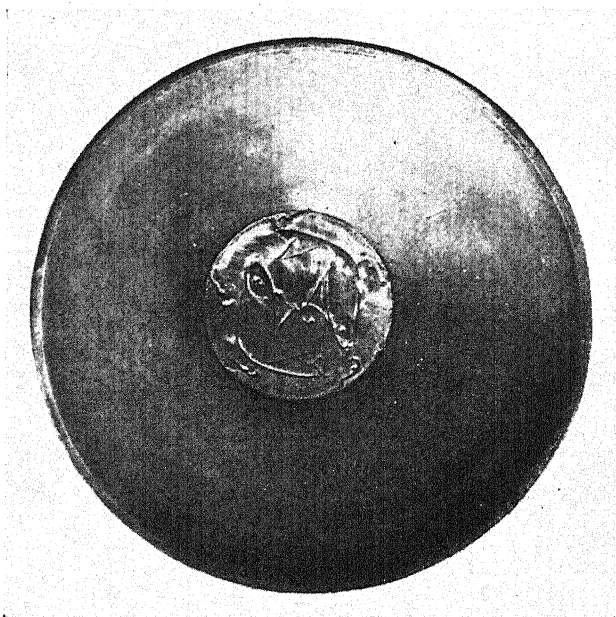


15A. CREAM-COLOURED PORCELAIN

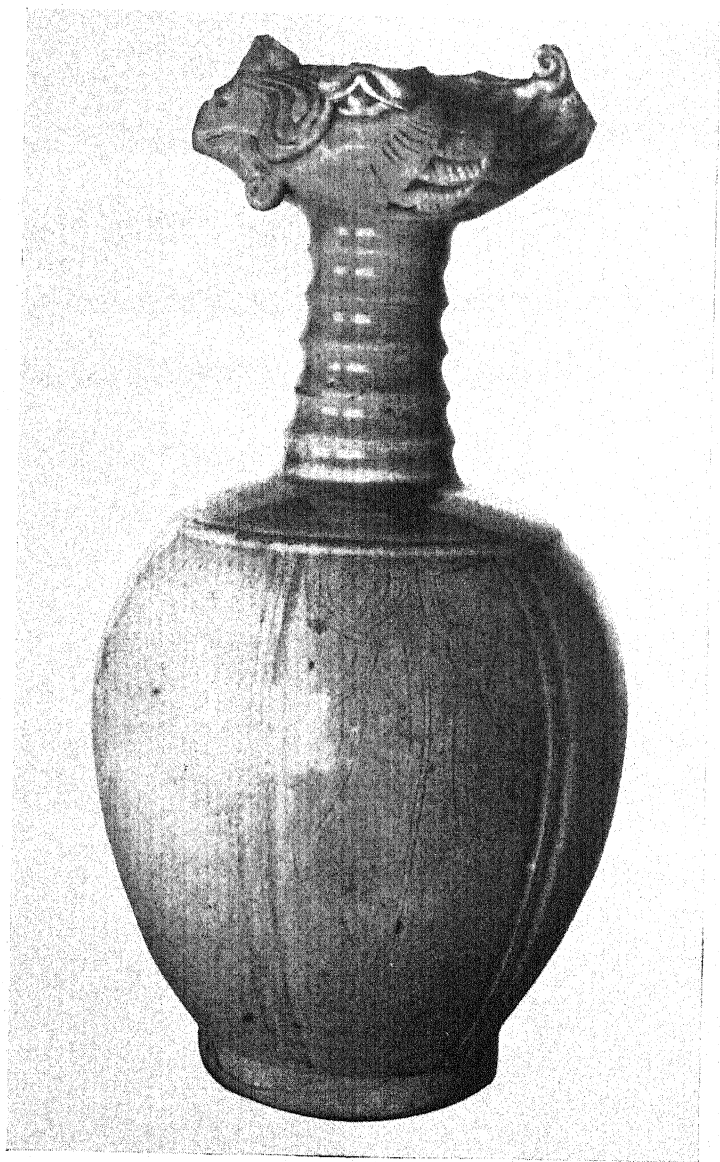
15B. RUST-BROWN (*kaki*) GLAZED PORCELAIN

EARLY KORYU PERIOD

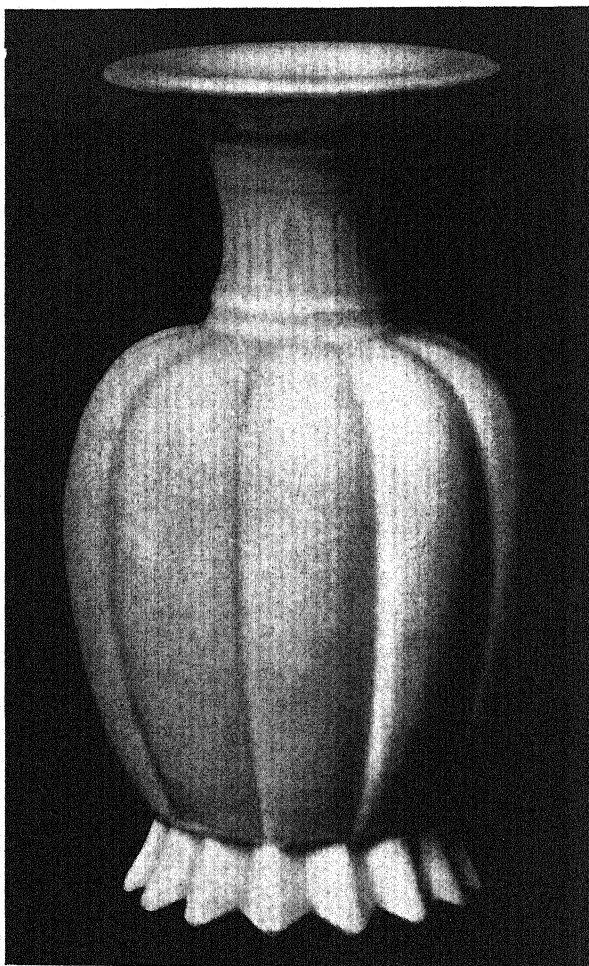
A. Le Blond Collection. B. Prince Yi Museum. See page 6



16. WHITE PORCELAIN OF TING TYPE. KORYU PERIOD
Corean Collection. See page 6



17. WHITE PORCELAIN OF TING TYPE. KORYU PERIOD
Corean Collection. See page 6



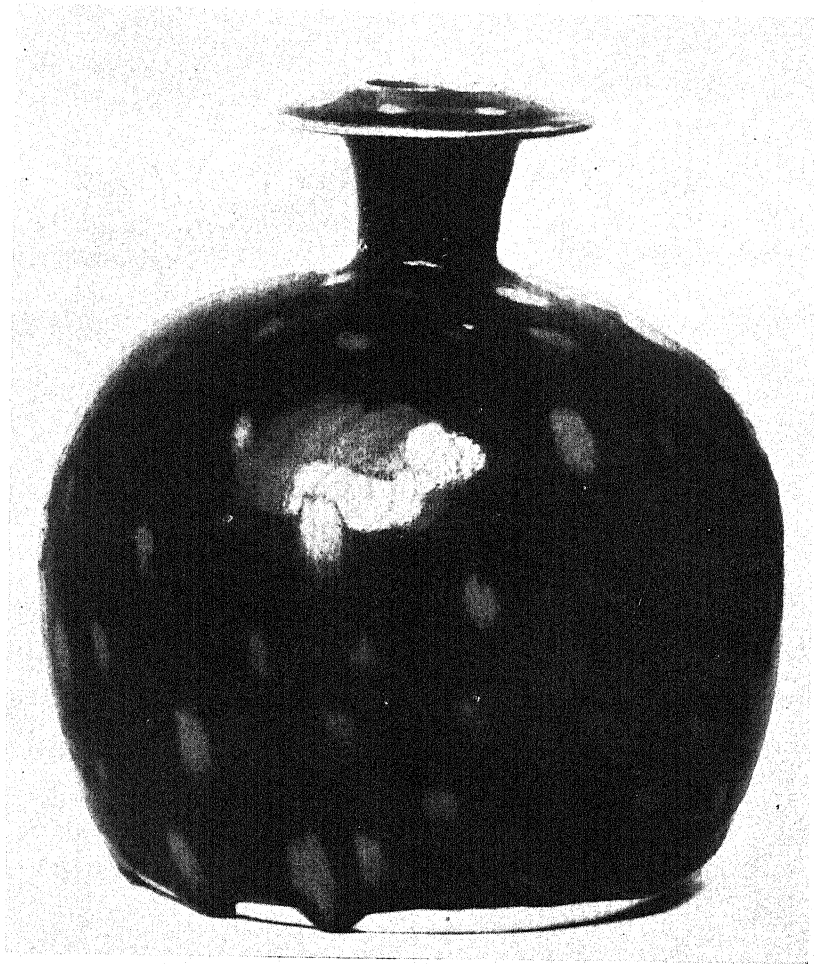
18. WHITE PORCELAIN OF *ying ch'ing* TYPE. KORYU PERIOD
Prince Yi Museum. See page 6



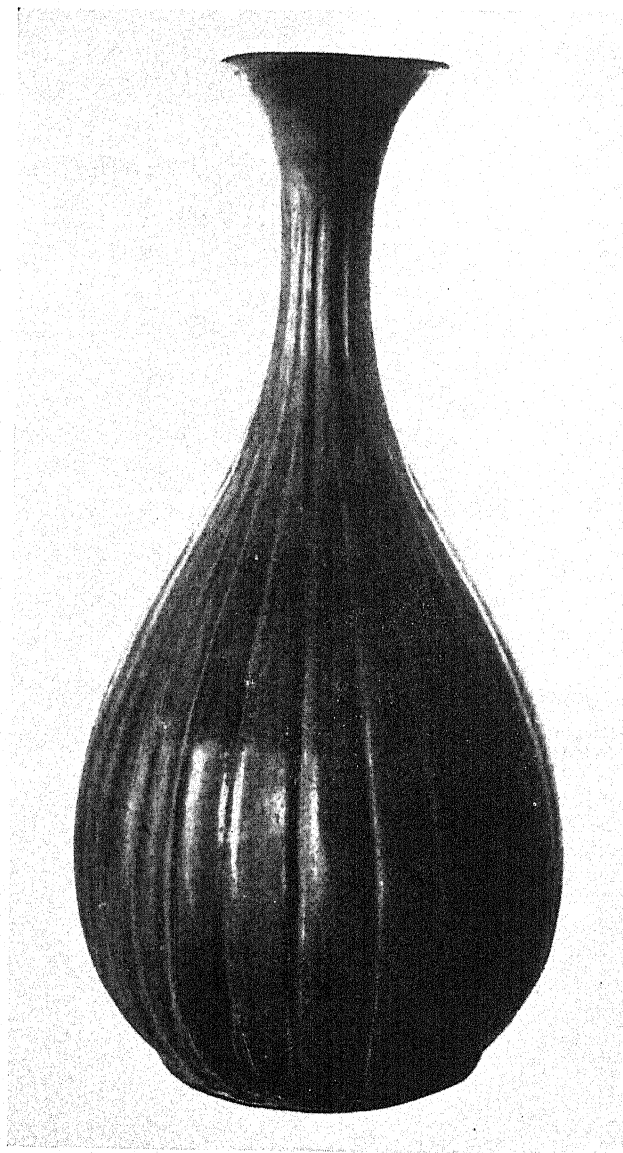
19. PORCELAIN WITH *kaki* BROWN GLAZE. KORYU PERIOD
Prince Yi Museum. See page 5



20. PORCELAIN WITH BLACK GLAZE. KORYU PERIOD
Prince Yi Museum. See page 5



21. PORCELAIN WITH BLACK GLAZE TOUCHED WITH
RUST-BROWN. KORYŬ PERIOD
Prince Yi Museum. See page 5



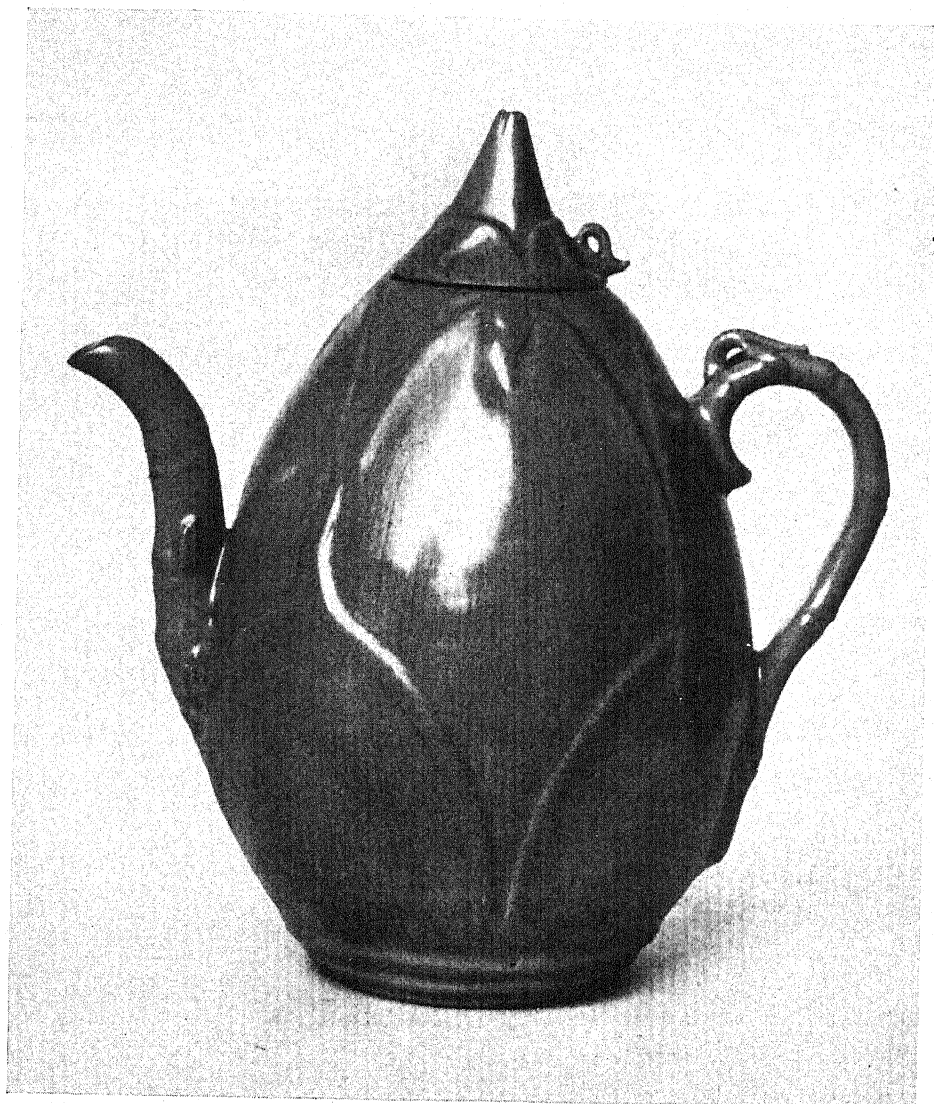
22. CELADON PORCELAIN
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Corean Collection. See pages 9, 10



23. CELADON PORCELAIN
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Corean Collection. See page 9



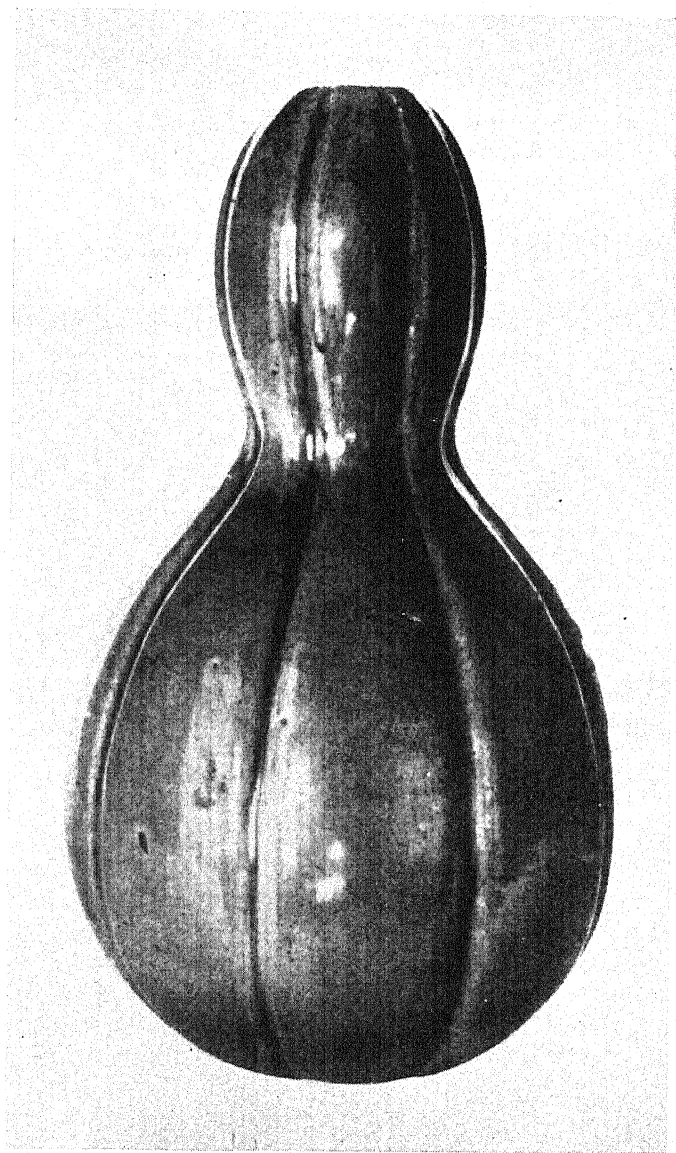
24. CELADON PORCELAIN
KORYU PERIOD (ELEVENTH OR TWELFTH CENTURY)
Prince Yi Museum. See pages 5, 9



25. CELADON PORCELAIN WITH INCISED DETAILS
KORYU PERIOD (ELEVENTH OR TWELFTH CENTURY)
Prince Yi Museum. See page 9



26. CELADON PORCELAIN
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Corean Collection. See page 6



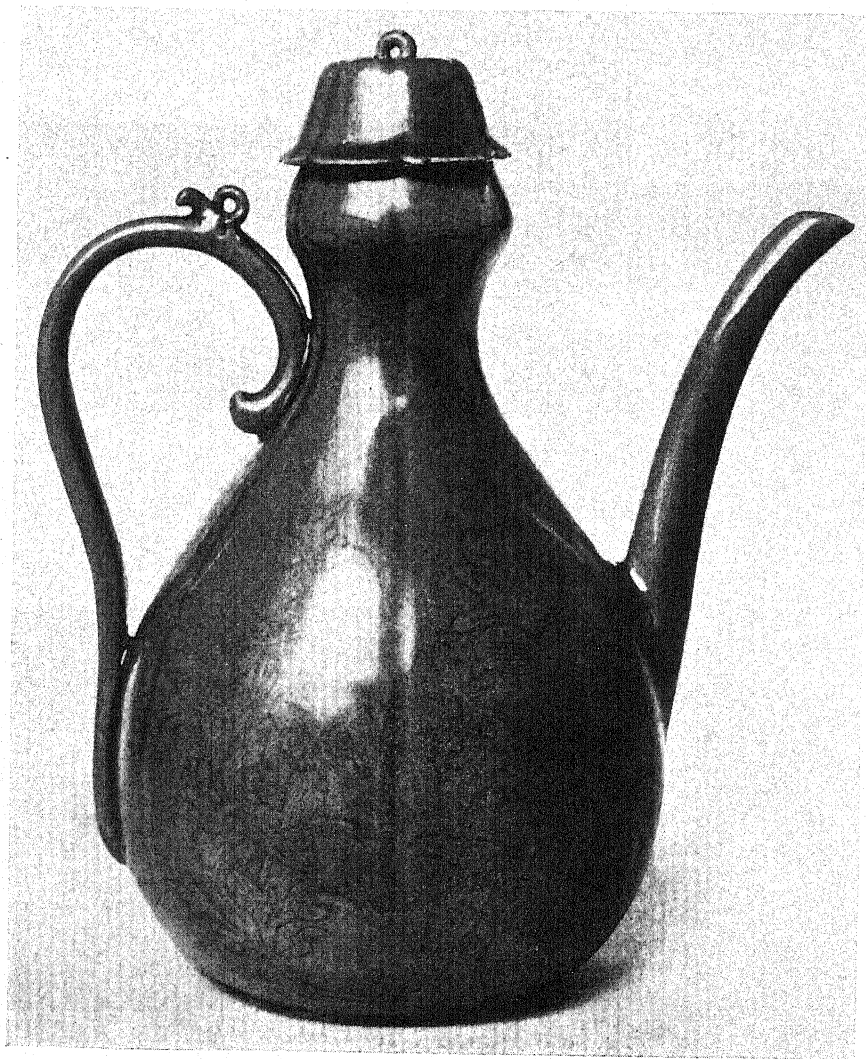
27. CELADON PORCELAIN
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Corean Collection. See page 9



28. CELADON PORCELAIN
KORYU PERIOD (ELEVENTH OR TWELFTH CENTURY)
Prince Yi Museum. See page 11



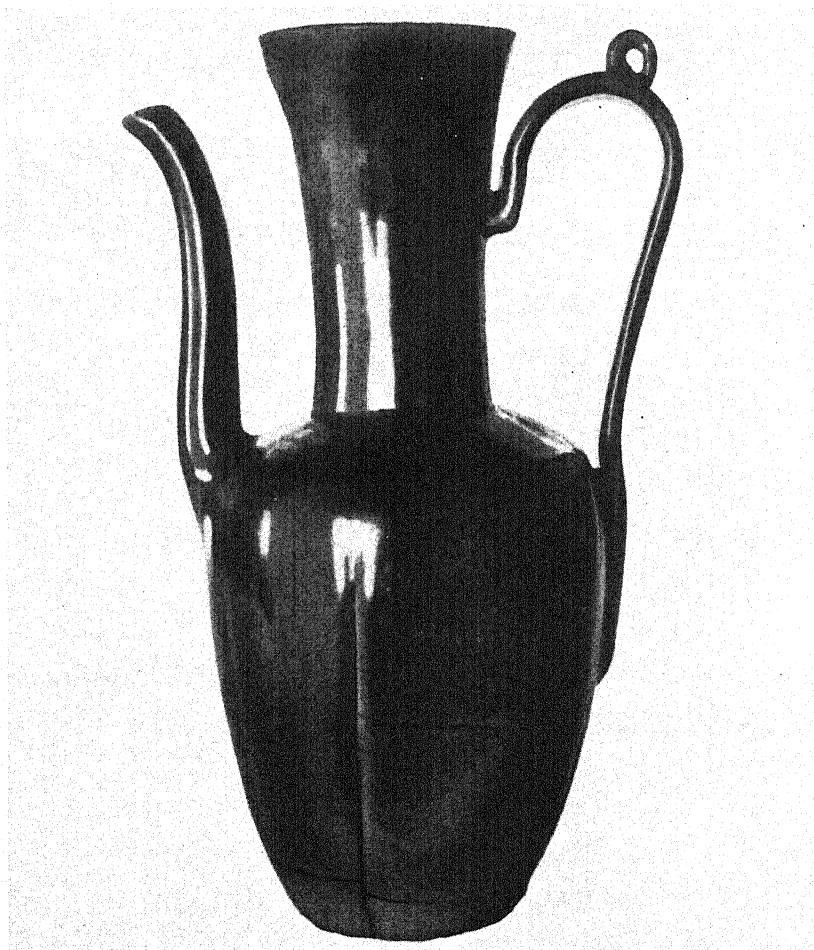
29. CELADON PORCELAIN
KORYU PERIOD (ELEVENTH OR TWELFTH CENTURY)
Prince Yi Museum. See pages 5, 9



30. CELADON PORCELAIN WITH INCISED DECORATION
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Prince Yi Museum. See pages 9, 11



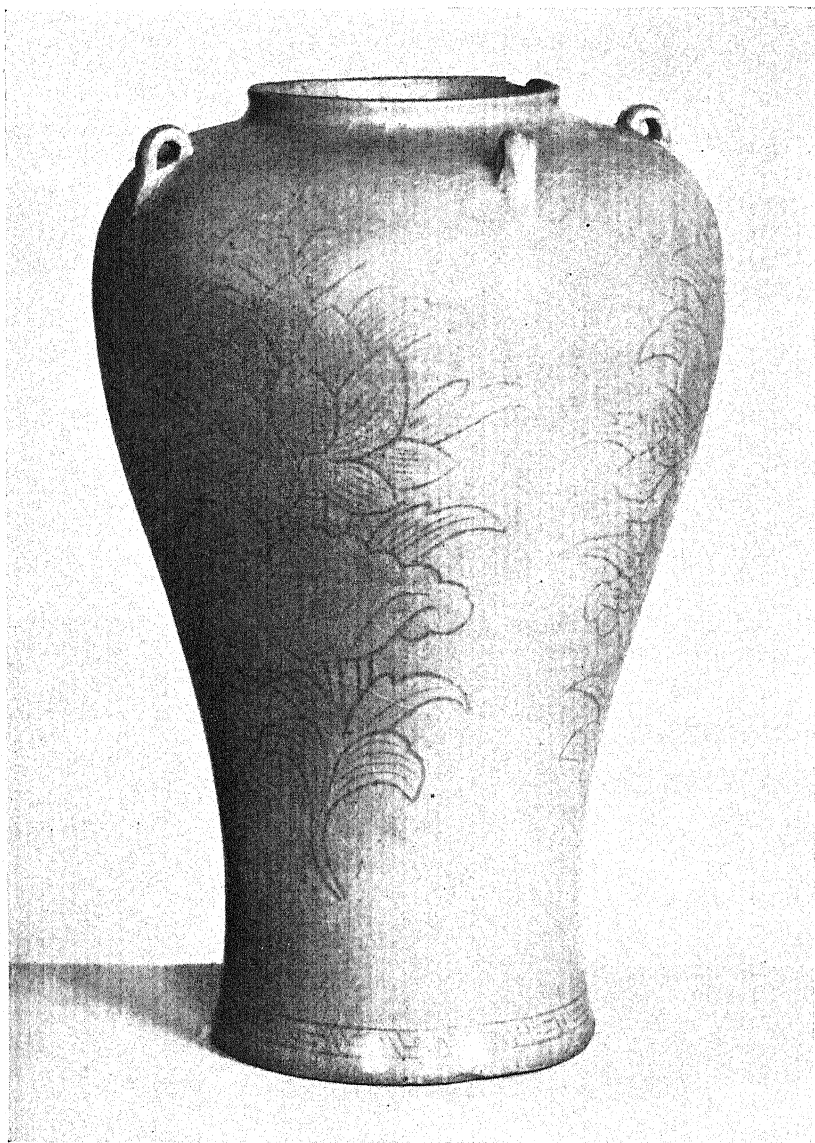
51. CELADON PORCELAIN
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Corean Collection. See page 9



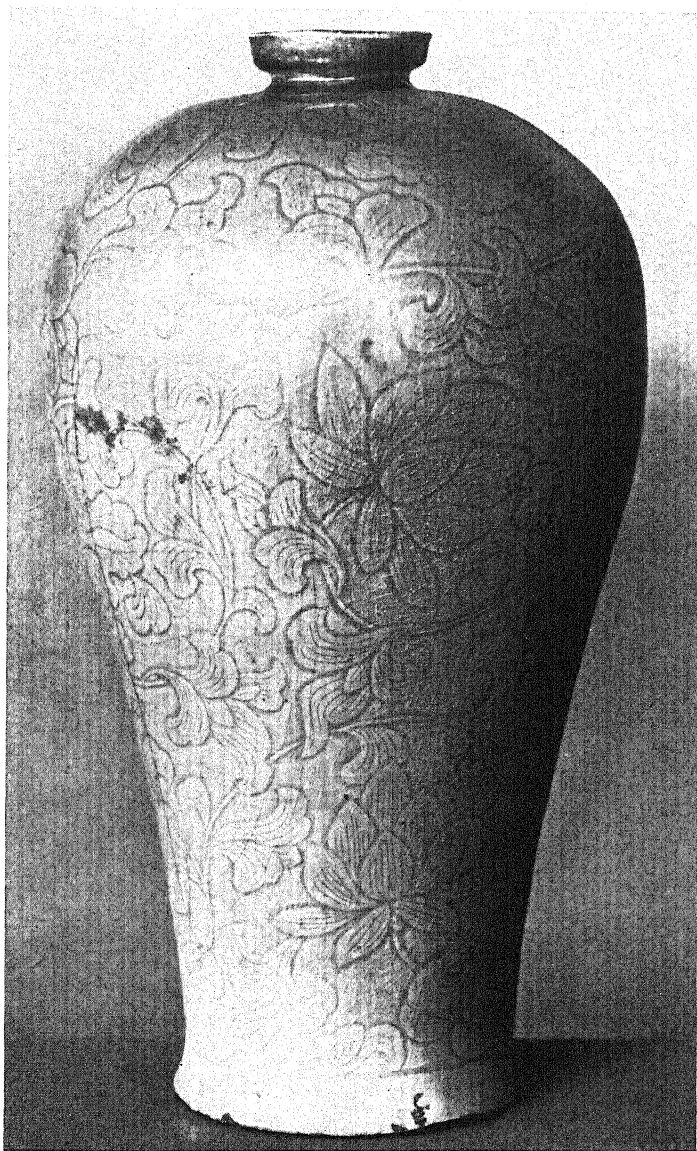
32. CELADON PORCELAIN
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Corean Collection. See page 9



33. CELADON PORCELAIN
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Corean Collection. See page 9

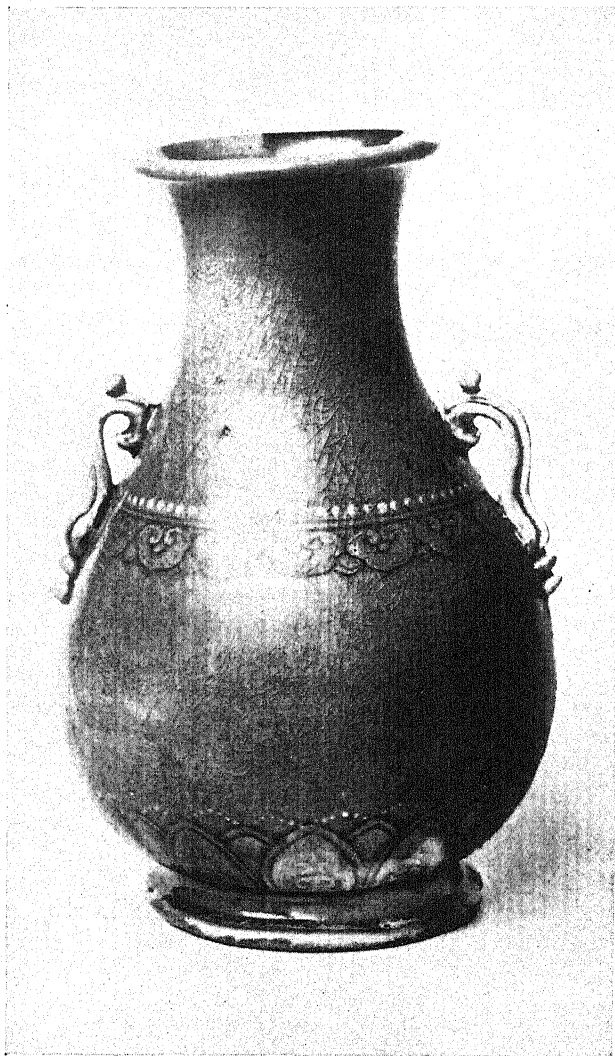


54. CELADON PORCELAIN WITH INCISED DECORATION
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Rev. S. T. Smith Collection. See pages 9, 11

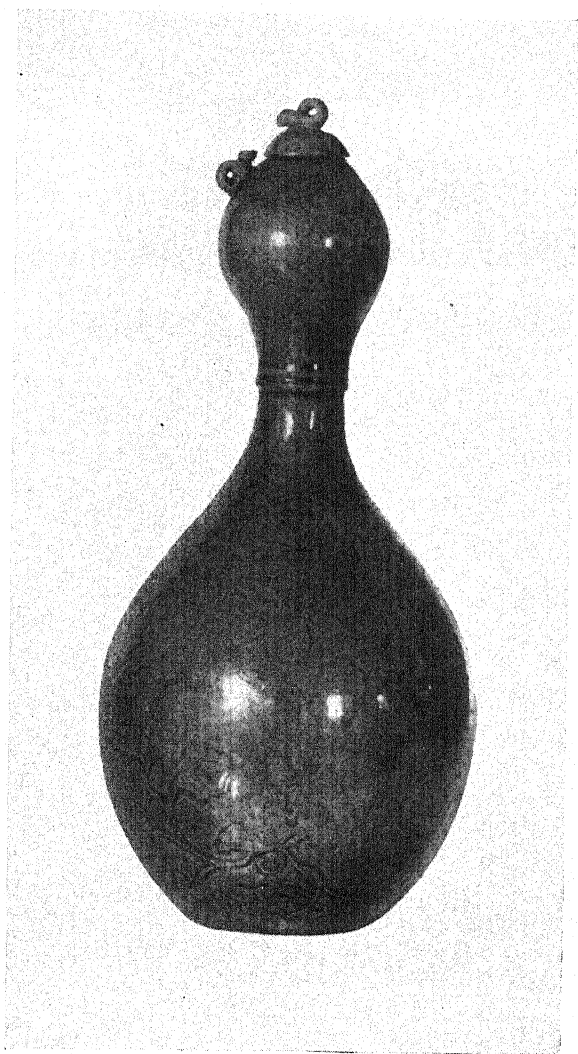


35. CELADON PORCELAIN WITH INCISED DECORATION
KORYU PERIOD (PERHAPS TWELFTH CENTURY)

Eumorfopoulos Collection (Victoria and Albert Museum). See pages 9, 11



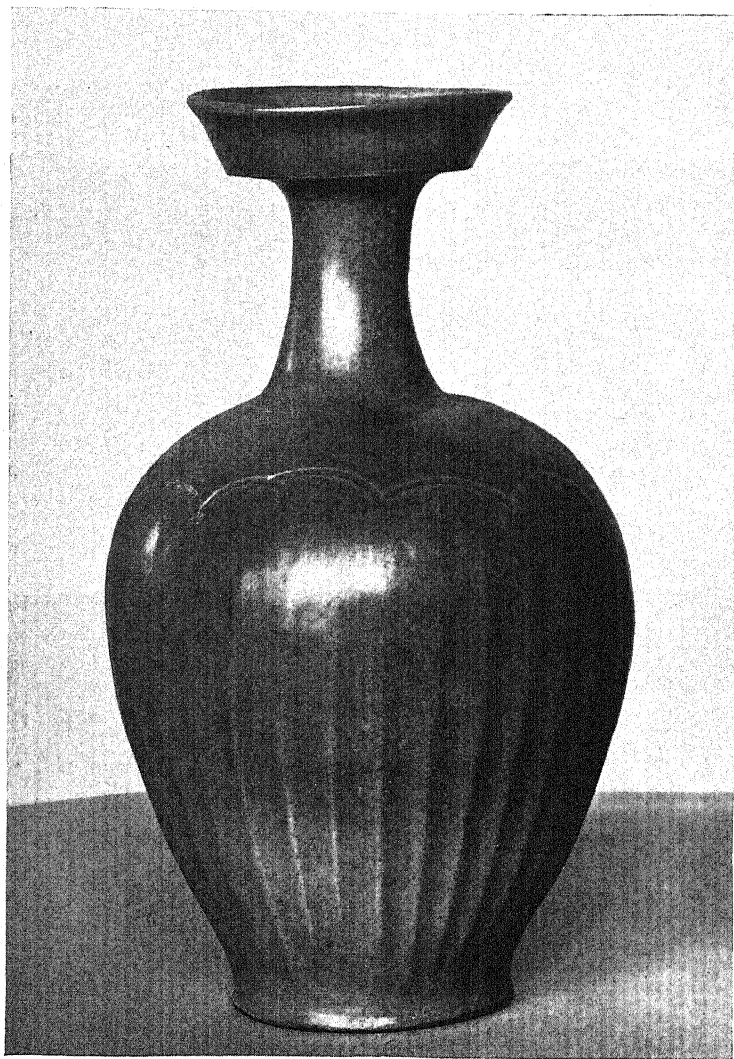
36. CELADON PORCELAIN WITH INCISED AND INLAID DECORATION
KORYU PERIOD (TWELFTH OR THIRTEENTH CENTURY)
Prince Yi Museum. See pages 9, 11



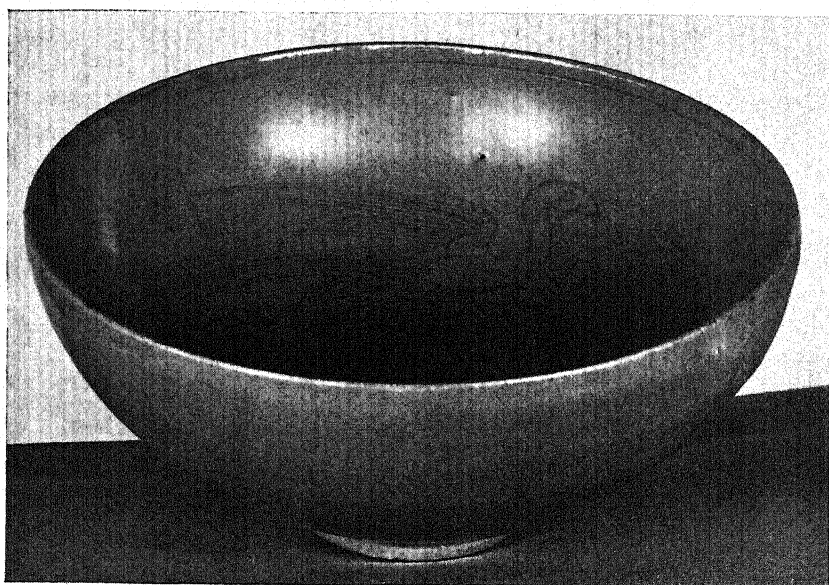
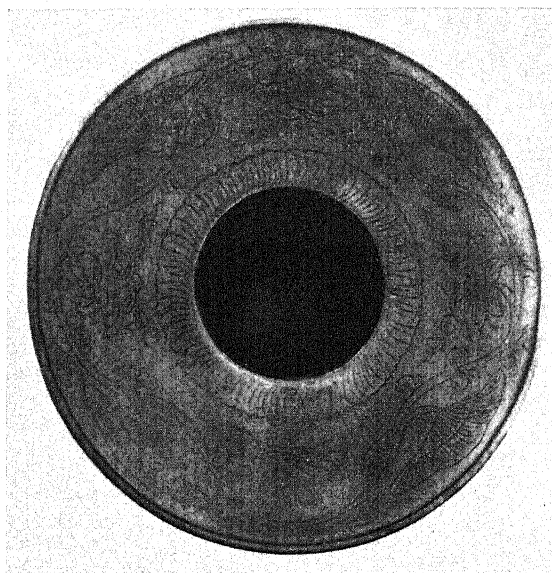
37. CELADON PORCELAIN WITH INCISED DECORATION
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Corean Collection. See pages 9, 11



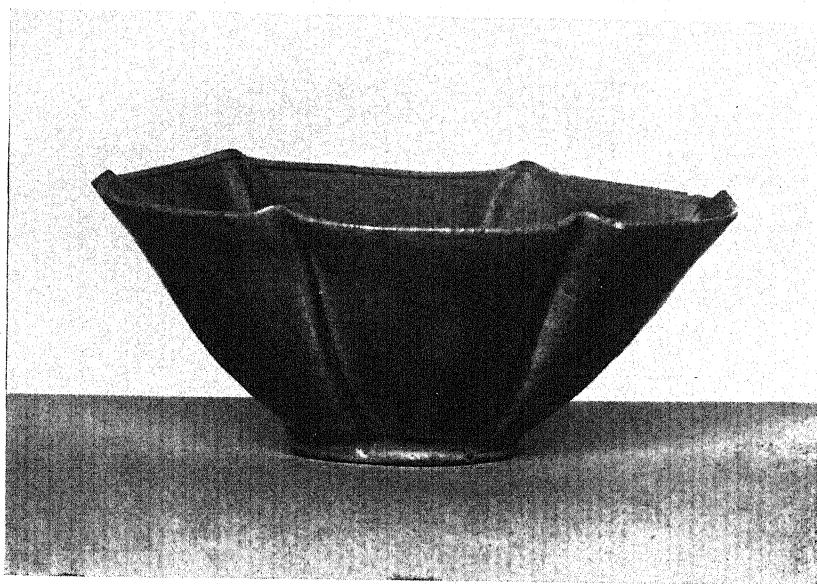
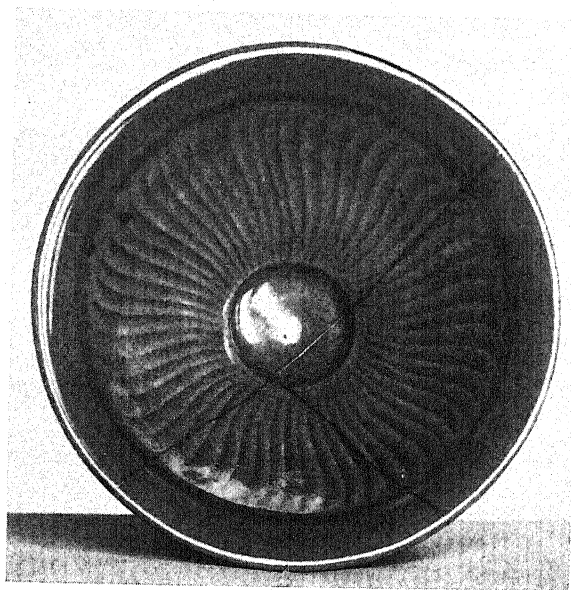
38. CELADON PORCELAIN WITH INCISED DECORATION
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Corean Collection. See page 10



39. CELADON PORCELAIN WITH INCISED DECORATION
KORYU PERIOD (TWELFTH OR THIRTEENTH CENTURY)
Le Blond Collection. See pages 9, 11

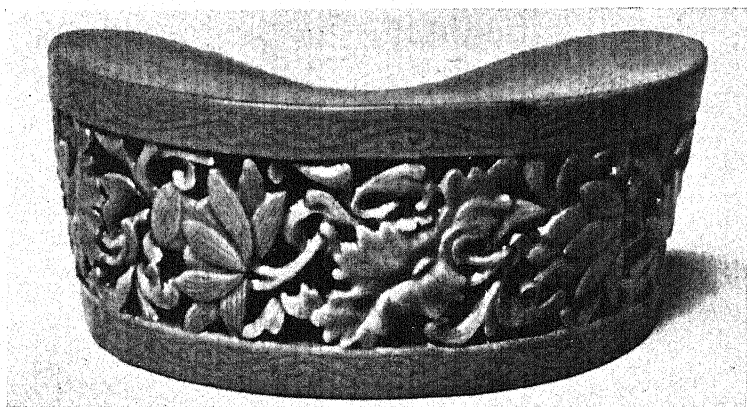
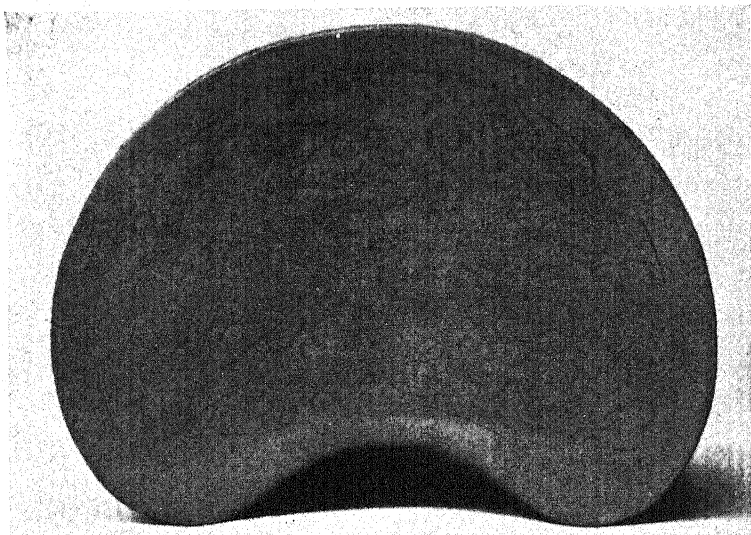


40. CELADON PORCELAIN WITH INCISED DECORATION
KORYU PERIOD (ELEVENTH OR TWELFTH CENTURY)
A. Corean Collection. B. Victoria and Albert Museum. See page 10

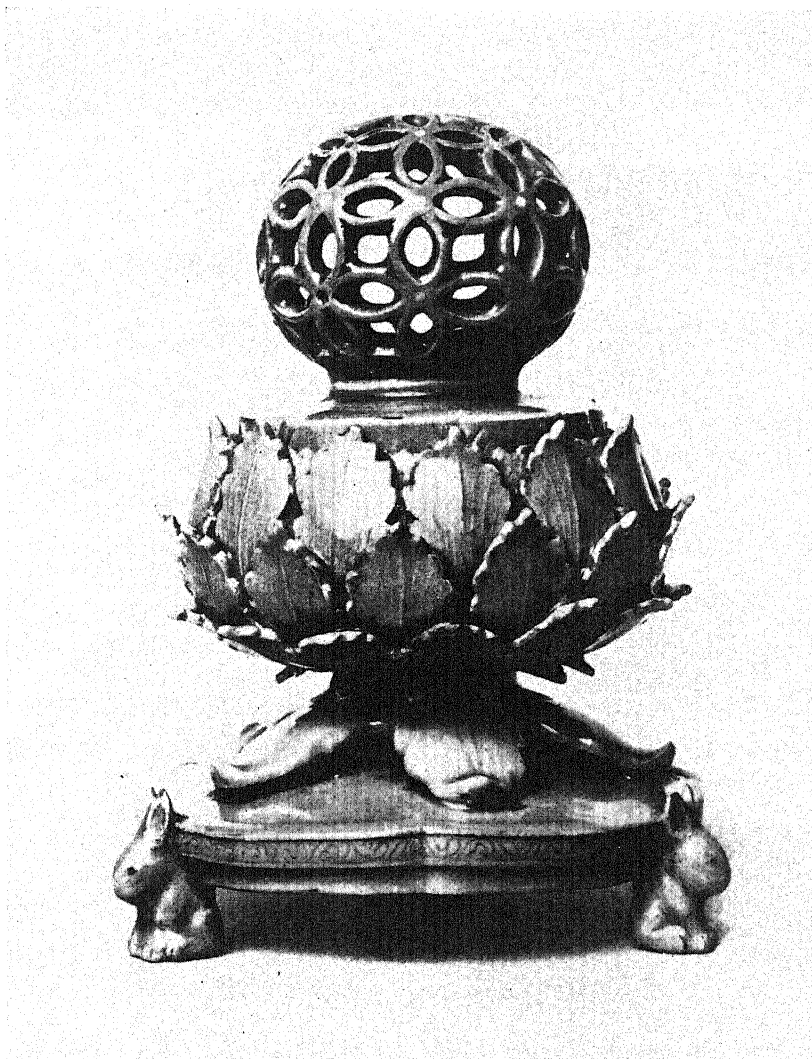


41A. CELADON PORCELAIN WITH INCISED DECORATION. FOUND
IN COREA BUT PERHAPS NORTHERN CHINESE
KORYU PERIOD (PROBABLY TWELFTH CENTURY)

41B. CELADON PORCELAIN
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Le Blond Collection. See pages 9, 11



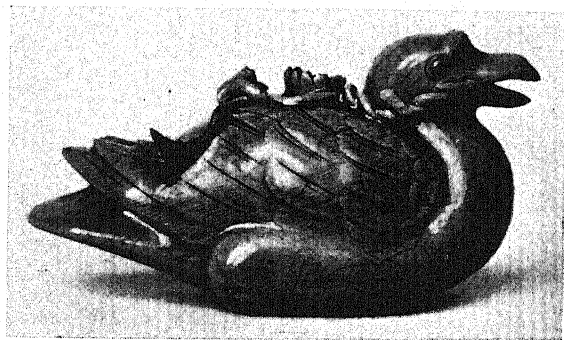
42. CELADON PORCELAIN WITH DECORATION INCISED AND
CARVED IN OPENWORK
KORYU PERIOD (PERHAPS TWELFTH CENTURY)
Prince Yi Museum. See page 10



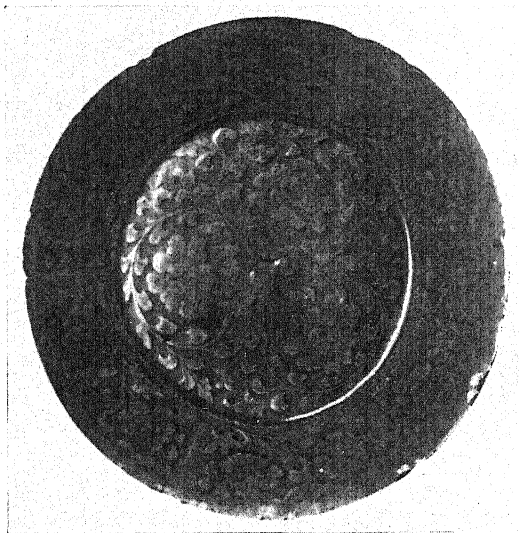
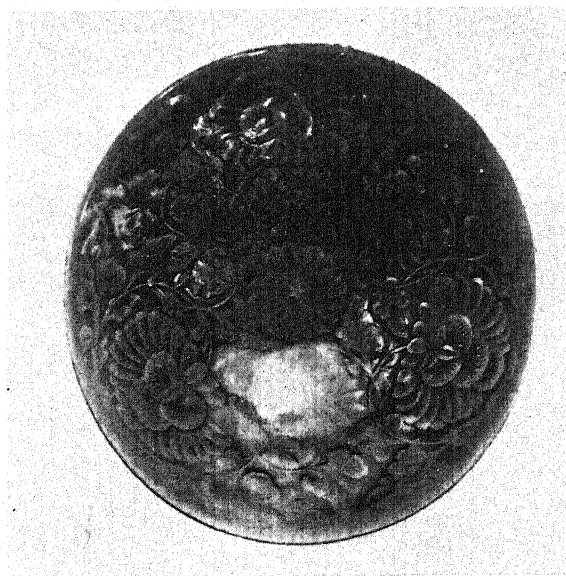
45. CELADON PORCELAIN
KORYU PERIOD (ABOUT TWELFTH CENTURY)
Prince Yi Museum. See pages 7, 10



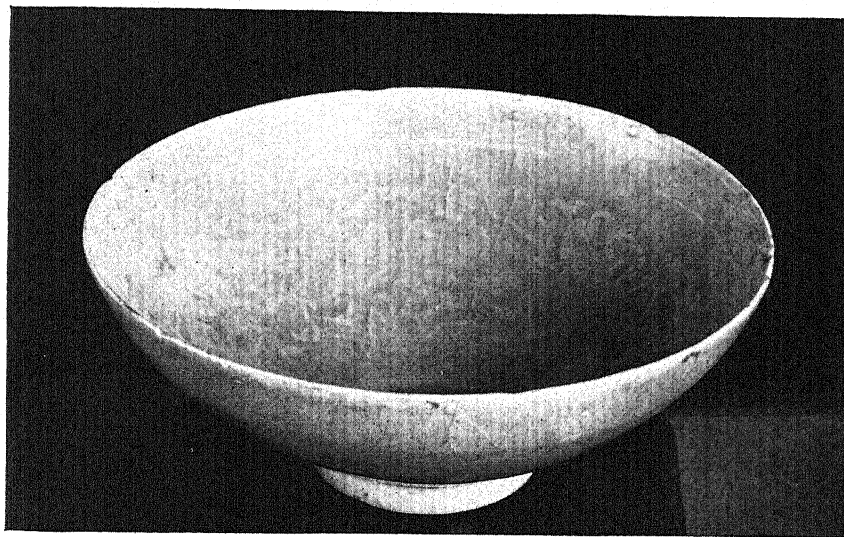
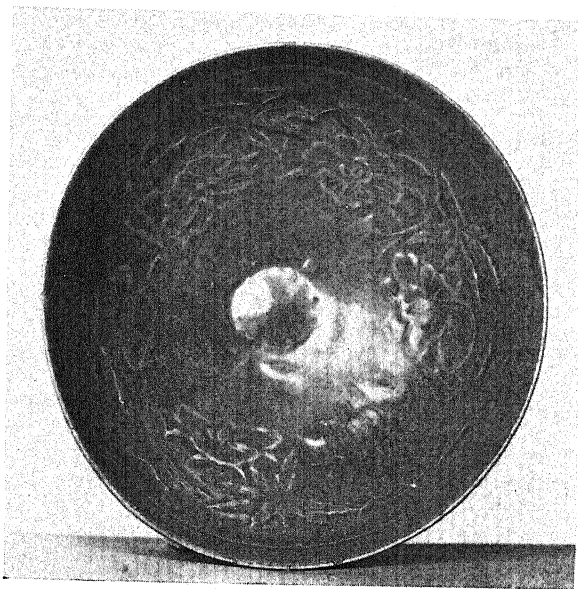
44. CELADON PORCELAIN
KORYU PERIOD (ABOUT TWELFTH CENTURY)
Prince Yi Museum. See pages 7, 10



45. CELADON PORCELAIN
KORYU PERIOD (ABOUT TWELFTH CENTURY)
Prince Yi Museum. See pages 7, 10



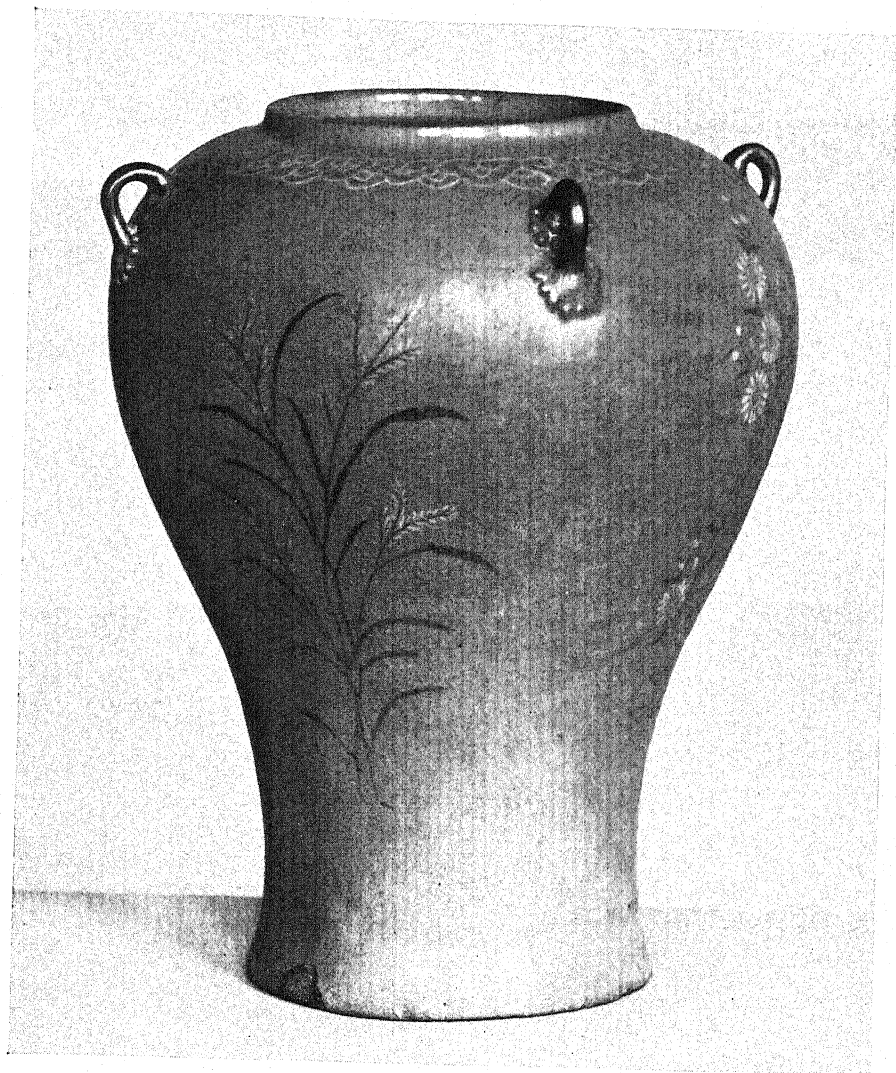
46. CELADON PORCELAIN WITH MOULDED DECORATION
KORYU PERIOD (TWELFTH OR THIRTEENTH CENTURY)
Corean Collections. See pages 10, 11



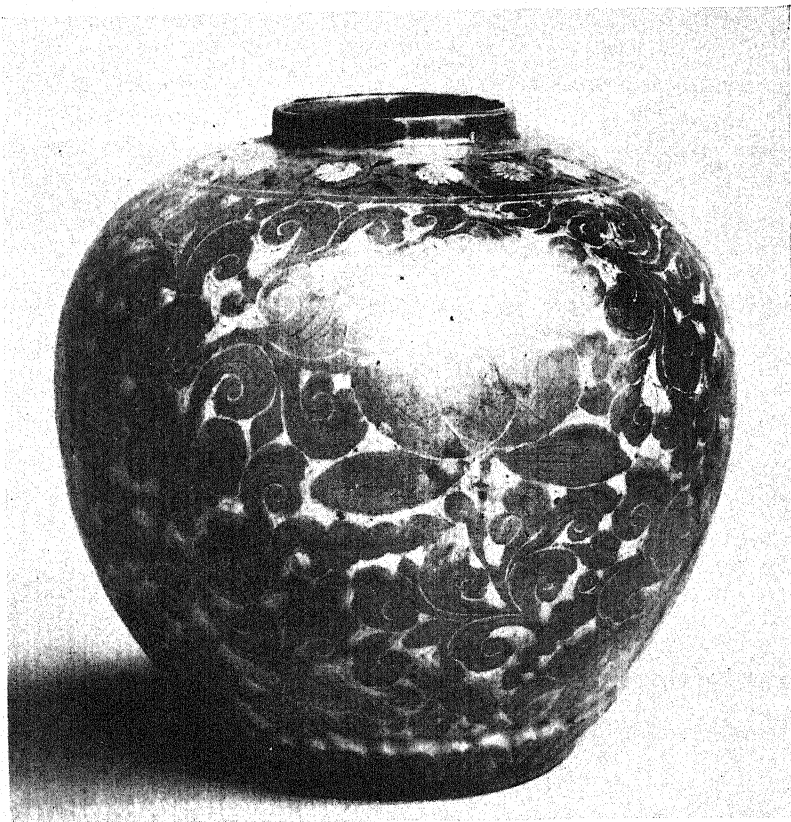
- 47A. CELADON PORCELAIN. WITH MOULDED DECORATION
 47B. CELADON PORCELAIN. WITH DECORATION PAINTED IN SLIP
 KORYU PERIOD (TWELFTH OR THIRTEENTH CENTURY)
Le Blond Collection. See page 11



48. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Prince Yi Museum. See pages 9, 12



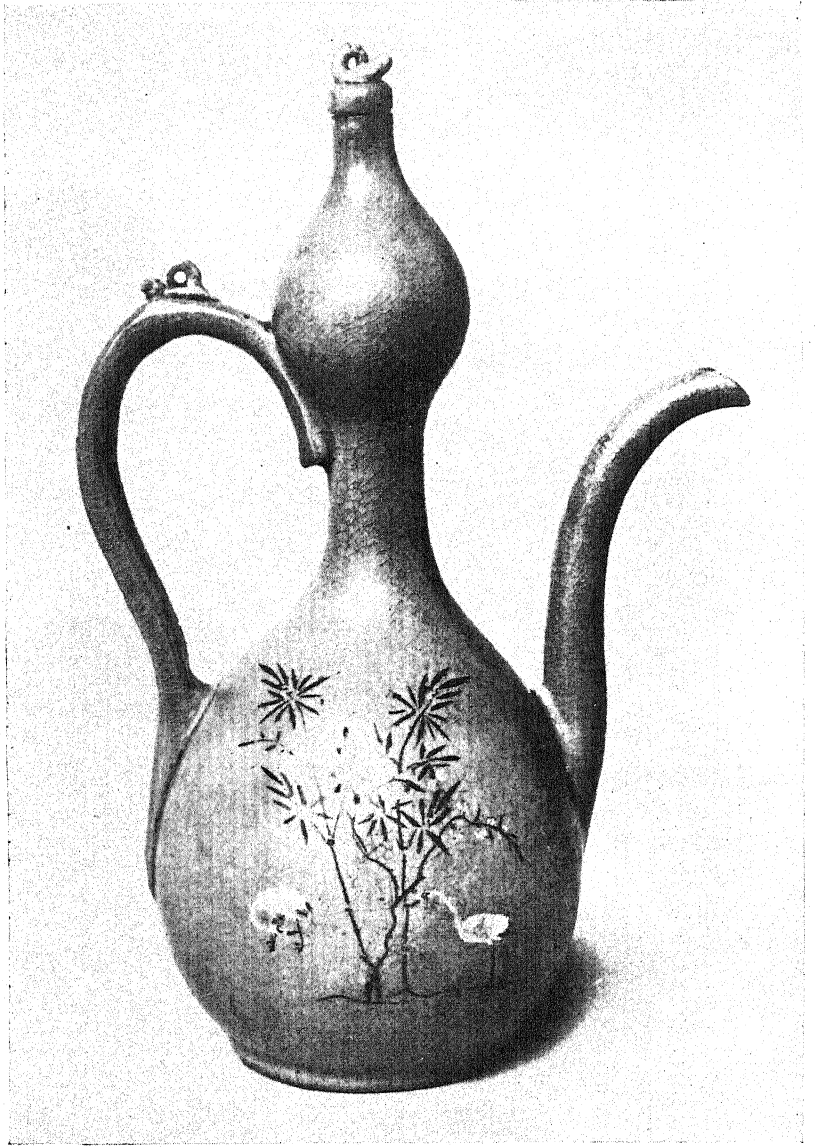
49. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Rev. S. T. Smith Collection. See pages 9, 12



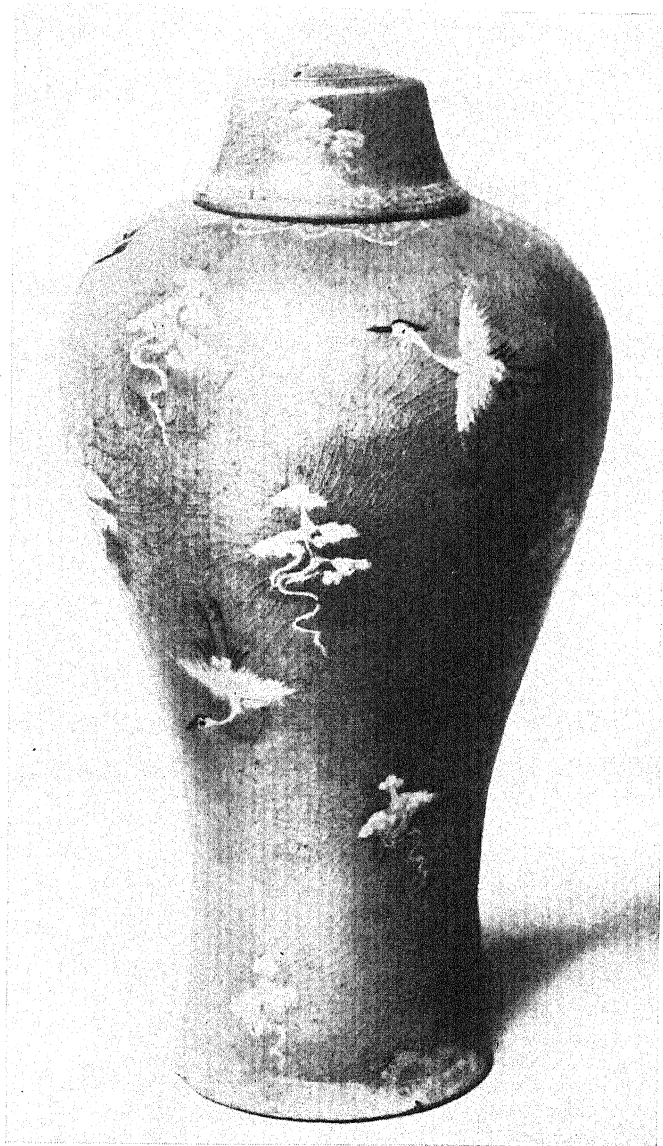
50. CELADON PORCELAIN WITH INLAID DECORATION
LATE KORYU PERIOD (PERHAPS FOURTEENTH CENTURY)
Prince Yi Museum. See pages 10, 12



51. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Prince Yi Museum. See pages 9, 12



52. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Prince Yi Museum. See pages 9, 12



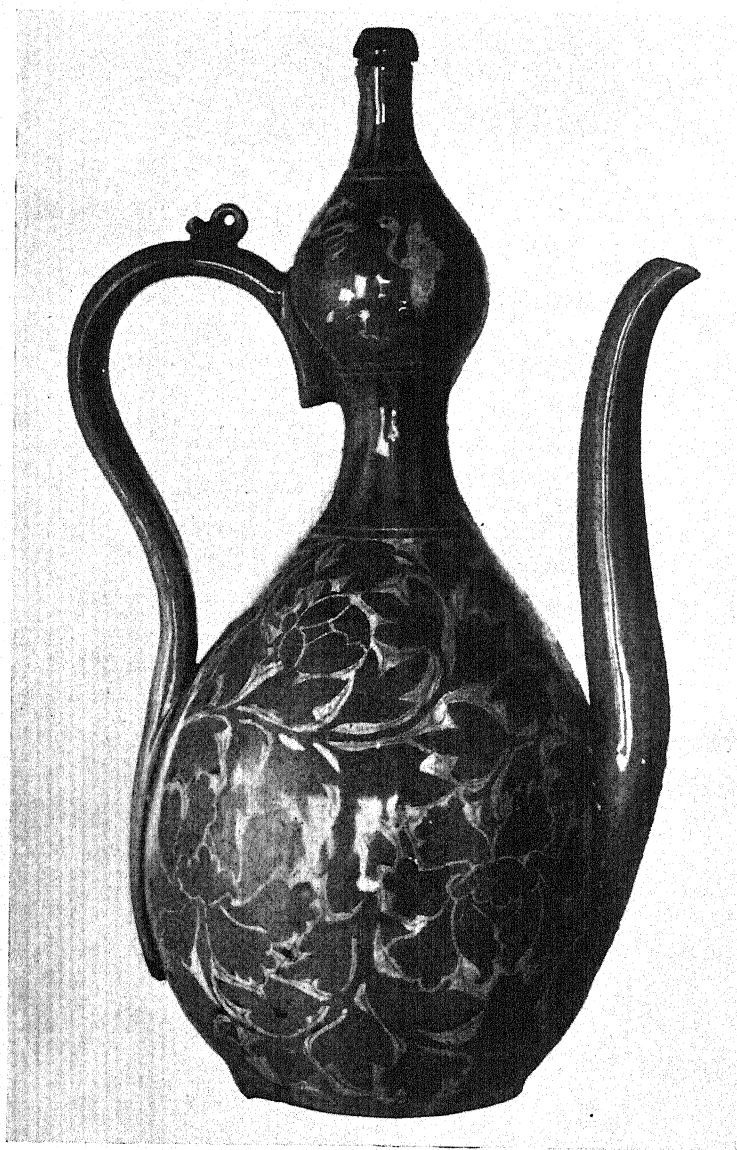
53. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Prince Yi Museum. See page 12



54. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Prince Yi Museum. See pages 9, 12



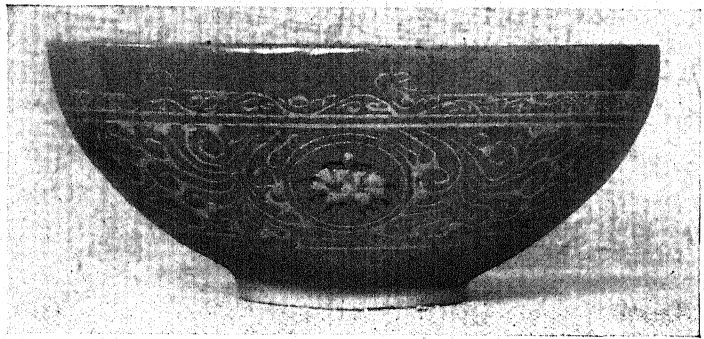
55. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (THIRTEENTH OR FOURTEENTH CENTURY)
Corean Collection. See page 12



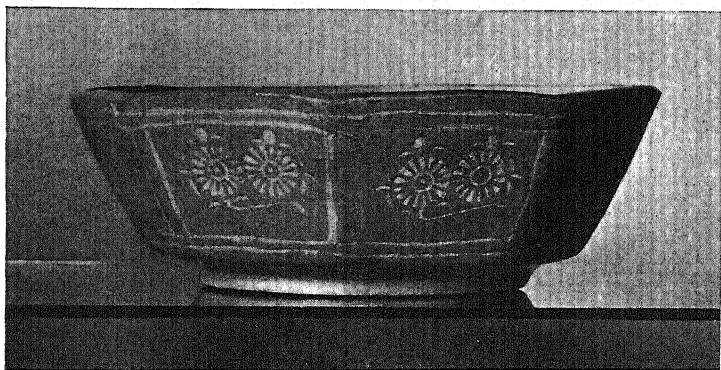
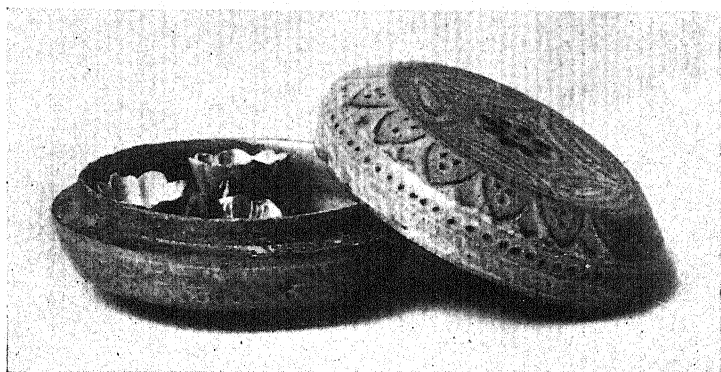
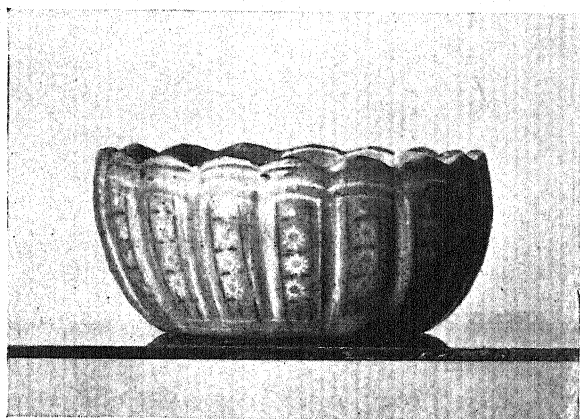
56. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Corean Collection. See page 12



57. CELADON PORCELAIN WITH INLAID DECORATION TOUCHED
WITH COPPER-RED
KORYU PERIOD (THIRTEENTH OR FOURTEENTH CENTURY)
Corean Collection. See pages 11, 12



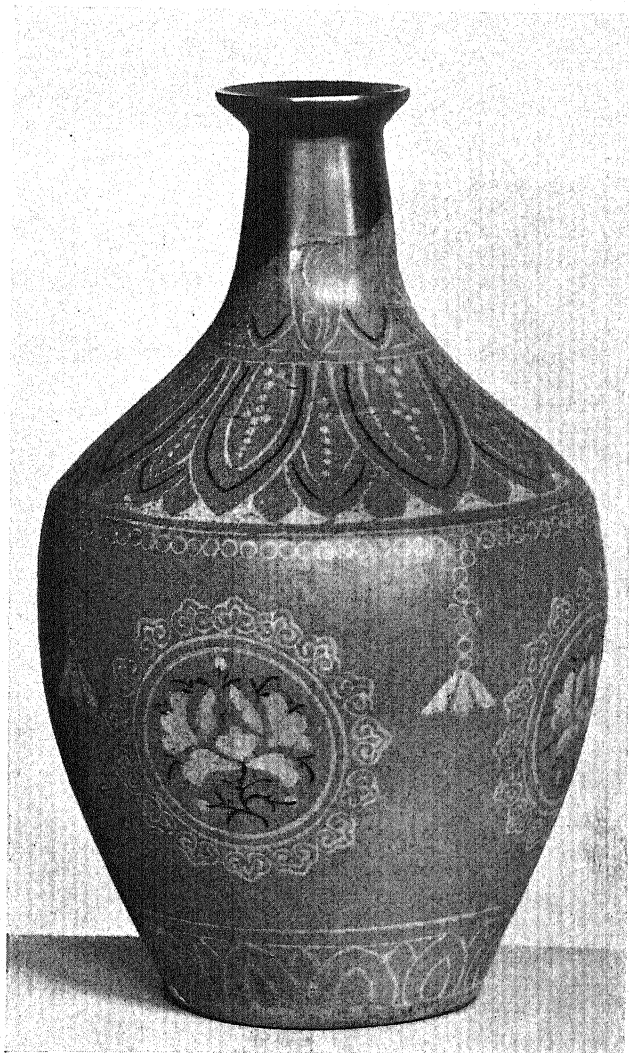
58. CELADON PORCELAIN WITH INLAID DECORATION (TWO VIEWS)
KORYU PERIOD (PERHAPS THIRTEENTH CENTURY)
Rev. S. T. Smith Collection. See page 12



59. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (THIRTEENTH OR FOURTEENTH CENTURY)
A, C. Le Blond Collection. B. Prince Yi Museum. See pages 9, 12



60. CELADON PORCELAIN WITH INLAID DECORATION
LATE KORYU PERIOD (PERHAPS FOURTEENTH CENTURY)
Prince Yi Museum. See pages 9, 12



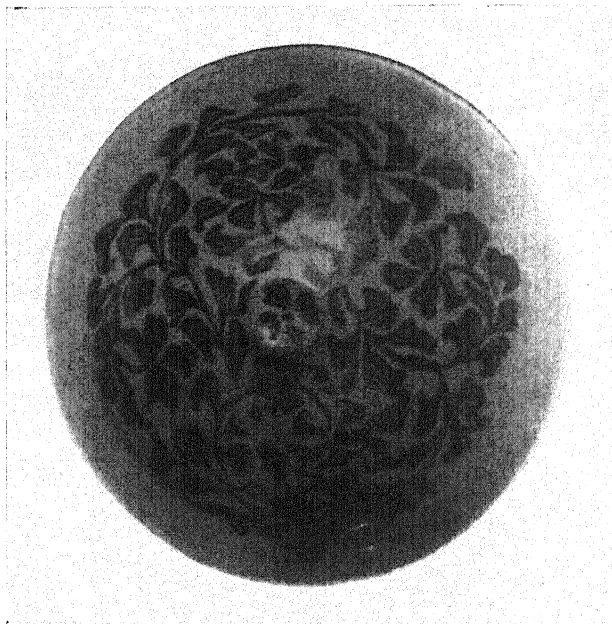
61. CELADON PORCELAIN WITH INLAID DECORATION
KORYU PERIOD (THIRTEENTH OR FOURTEENTH CENTURY)
Rev. S. T. Smith Collection. See page 12



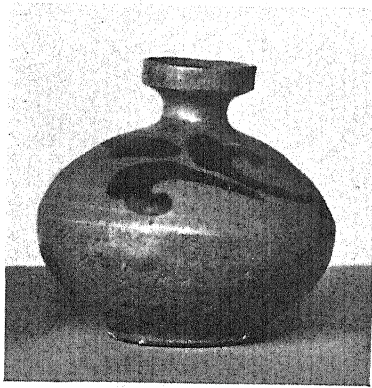
62. GREY CELADON PORCELAIN WITH INLAID DECORATION
PROBABLY FIFTEENTH CENTURY
Prince Yi Museum. See pages 13, 14



63. GREY CELADON PORCELAIN WITH INLAID DECORATION
PROBABLY FIFTEENTH CENTURY
Prince Yi Museum. See pages 13, 14



64. CELADON PORCELAIN PAINTED IN BLACK
KORYU PERIOD (THIRTEENTH OR FOURTEENTH CENTURY)
Corean Collections. See page 12



CELADON PORCELAIN PAINTED IN BLACK

65A. FOURTEENTH OR FIFTEENTH CENTURY

65B. THIRTEENTH OR FOURTEENTH CENTURY

A. Le Blond Collection. B. Corean Collection. See pages 5, 9, 12, 13



66. CELADON PORCELAIN PAINTED IN BLACK
KORYU PERIOD (THIRTEENTH OR FOURTEENTH CENTURY)
Corean Collection. See page 12



67. CELADON PORCELAIN PAINTED IN WHITE AND BLACK.
KORYU PERIOD (THIRTEENTH OR FOURTEENTH CENTURY)
Prince Yi Museum. See pages 10, 12



68. CELADON PORCELAIN PAINTED IN BLACK
KORYU PERIOD (THIRTEENTH OR FOURTEENTH CENTURY)
Prince Yi Museum. See pages 12, 13



69. CELADON PORCELAIN PAINTED IN BROWNISH BLACK
FOURTEENTH OR FIFTEENTH CENTURY
Le Blond Collection. See pages 9, 15



70. CELADON PORCELAIN PAINTED IN BROWNISH BLACK
FOURTEENTH OR FIFTEENTH CENTURY
Prince Yi Museum. See page 15



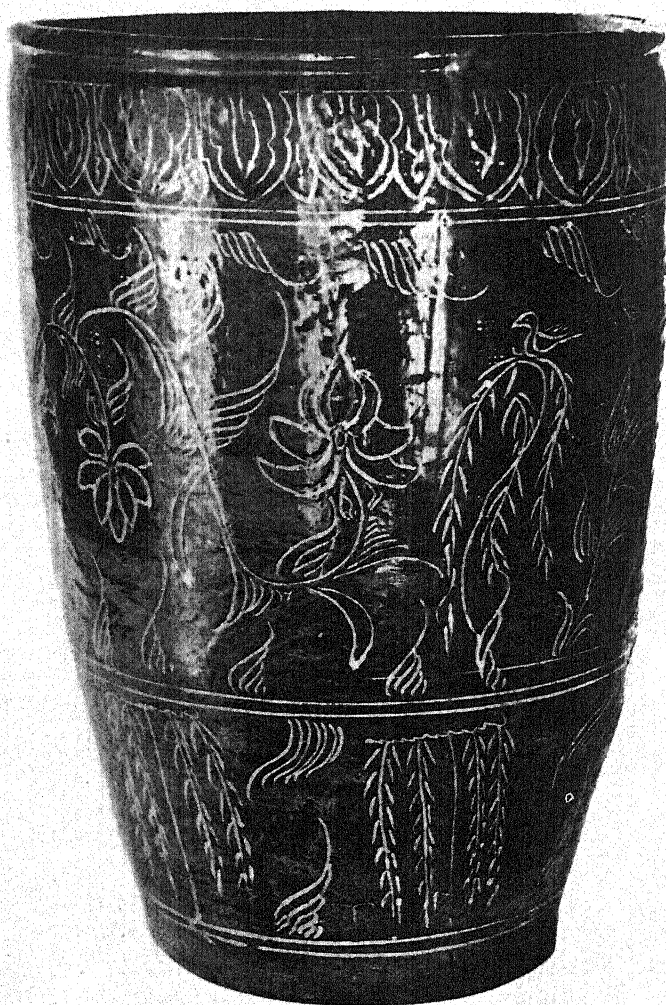
71. CELADON PORCELAIN PAINTED IN BLACK
KORYU PERIOD (THIRTEENTH OR FOURTEENTH CENTURY)
Prince Yi Museum. See pages 9, 12



72. CELADON STONEWARE PAINTED IN BLACK AND WHITISH SLIP
FOURTEENTH OR FIFTEENTH CENTURY
Prince Yi Museum. See page 13



75. BROWNISH CELADON STONEWARE PAINTED IN WHITE SLIP
FOURTEENTH OR FIFTEENTH CENTURY
Corean Collection. See page 13

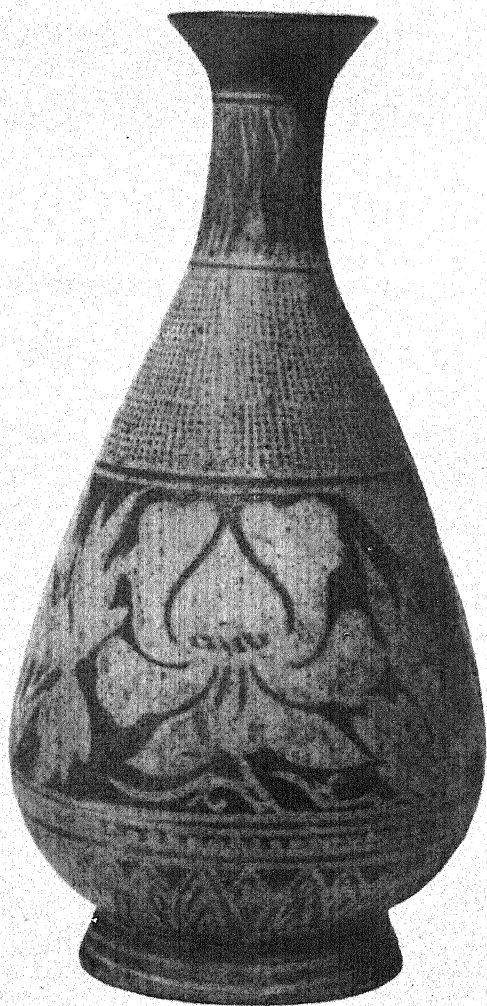


74. GREY CELADON STONEWARE WITH INLAID DECORATION
EARLY YI PERIOD (PERHAPS FIFTEENTH CENTURY)
Corean Collection. See pages 13, 14



75. GREY CELADON STONEWARE WITH INLAID DECORATION
EARLY YI PERIOD (PERHAPS FIFTEENTH CENTURY)

Corean Collection. See page 14



76. GREY STONEWARE WITH INLAID DECORATION
EARLY YI PERIOD (PERHAPS FIFTEENTH OR SIXTEENTH CENTURY)
Corean Collection. See page 14

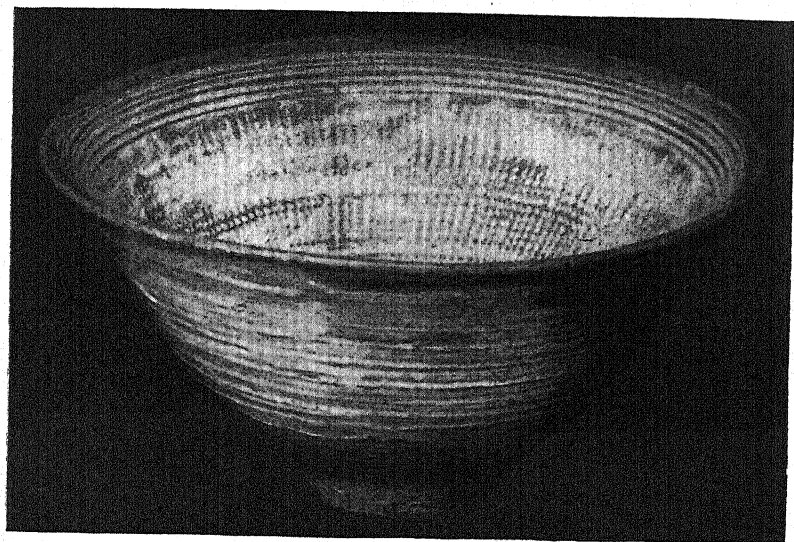
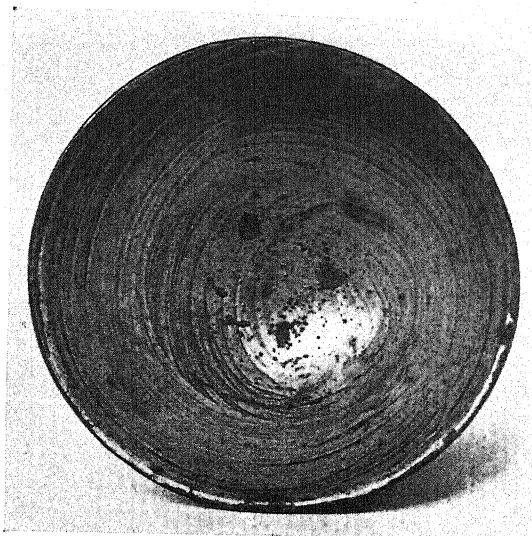


77. GREY STONEWARE WITH INLAID DECORATION
EARLY YI PERIOD (PERHAPS FIFTEENTH OR SIXTEENTH CENTURY)
Corean Collection. See pages 13, 14



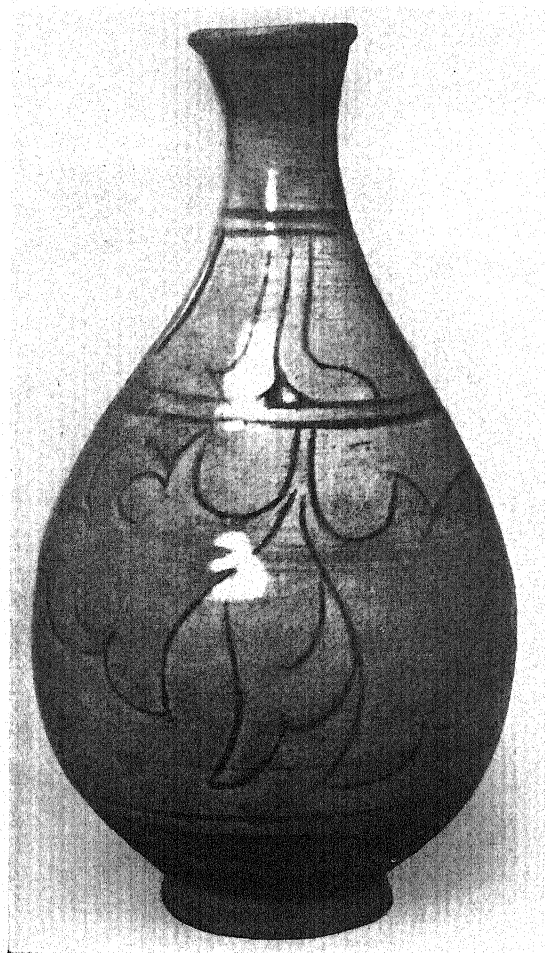
78. GREY STONEWARE WITH INLAID MISHIMA DECORATION
EARLY KORYU PERIOD (PERHAPS FIFTEENTH OR SIXTEENTH
CENTURY)

Prince Yi Museum. See pages 13, 14



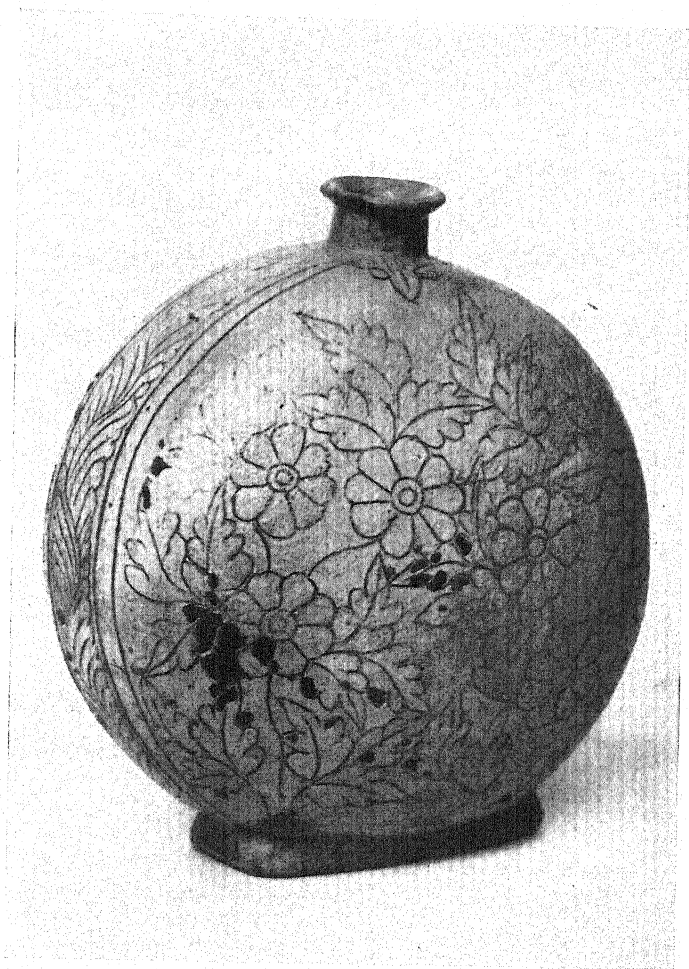
79. GREY STONEWARE WITH INLAID MISHIMA AND SLIP DECORATION
EARLY YI PERIOD (PERHAPS FIFTEENTH OR SIXTEENTH
CENTURY)

Prince Yi Museum. See page 14



80. GREY STONEWARE WITH *sgraffiato* (INCISED SLIP)
DECORATION
EARLY YI PERIOD (PERHAPS FIFTEENTH OR SIXTEENTH
CENTURY)

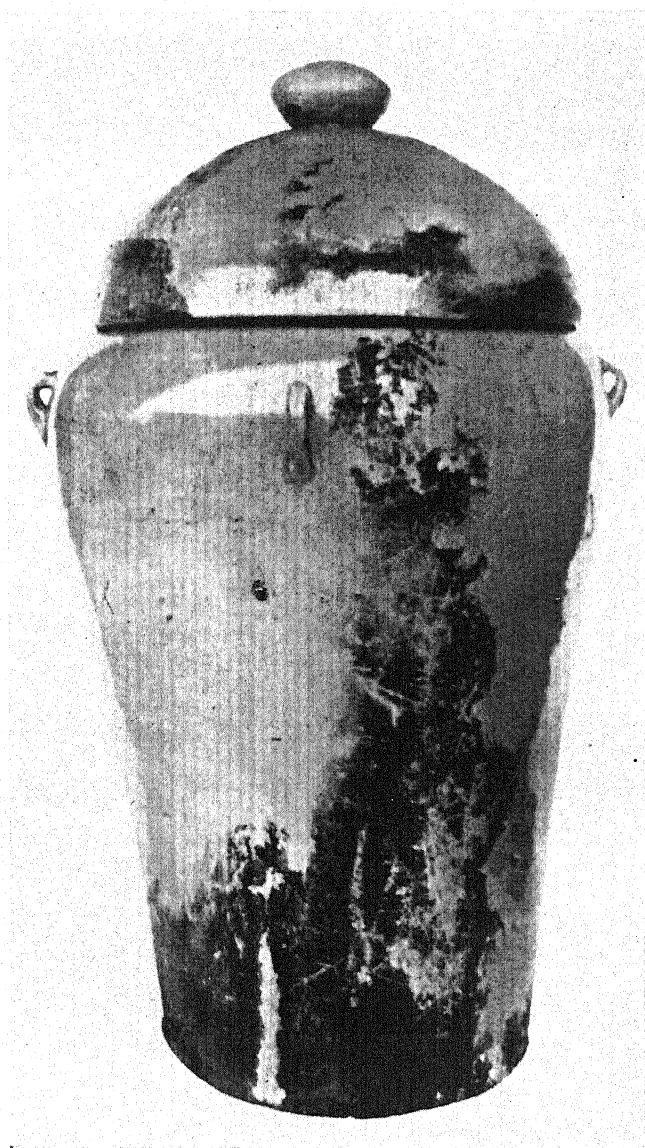
Rev. S. T. Smith Collection. See page 14



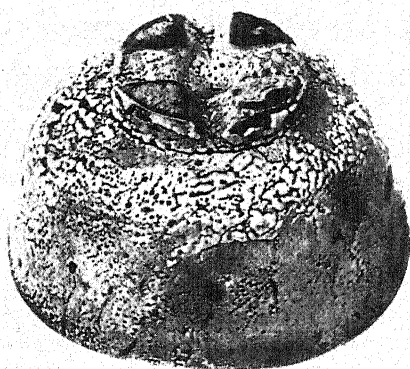
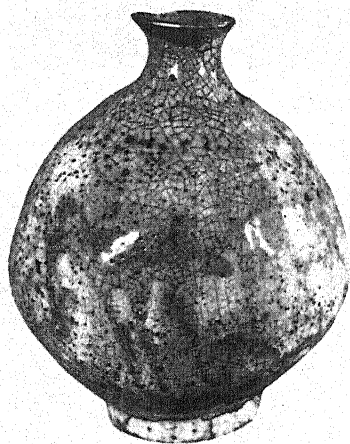
81. GREY STONEWARE WITH *sgraffiato* (INCISED SLIP) -
DECORATION

LATE YI PERIOD

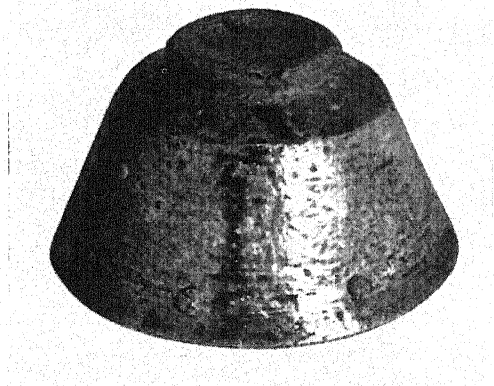
Prince Yi Museum. See pages 13, 14



82. STONEWARE. EARLY YI PERIOD
Corean Collection. See page 14



85. STONEWARE. EARLY YI PERIOD
Corean and Japanese Collections. See page 14



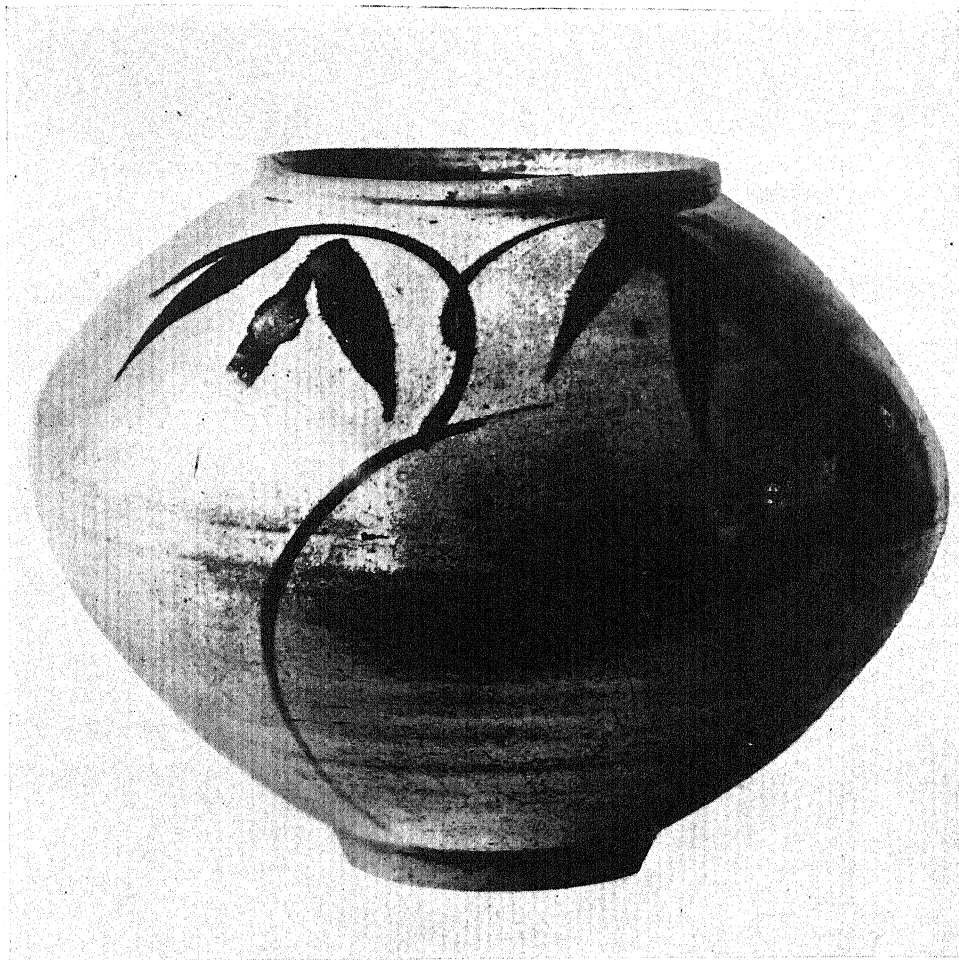
84. STONEWARE. EARLY YI PERIOD
Japanese Collections. See page 14



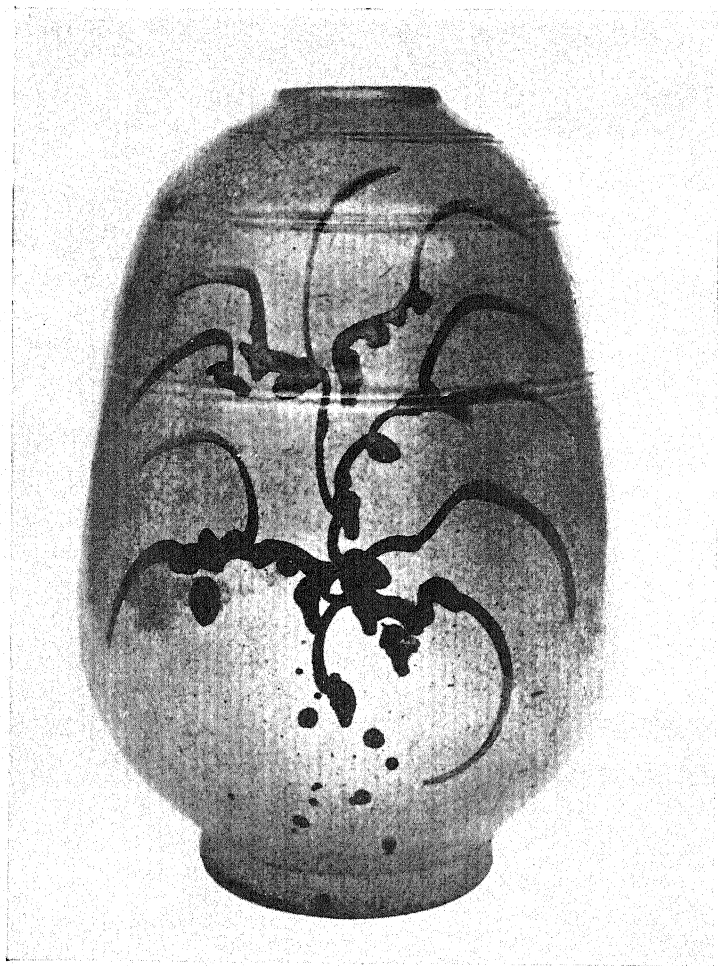
85. STONEWARE. EARLY YI PERIOD
Corean Collections. See pages 15, 15



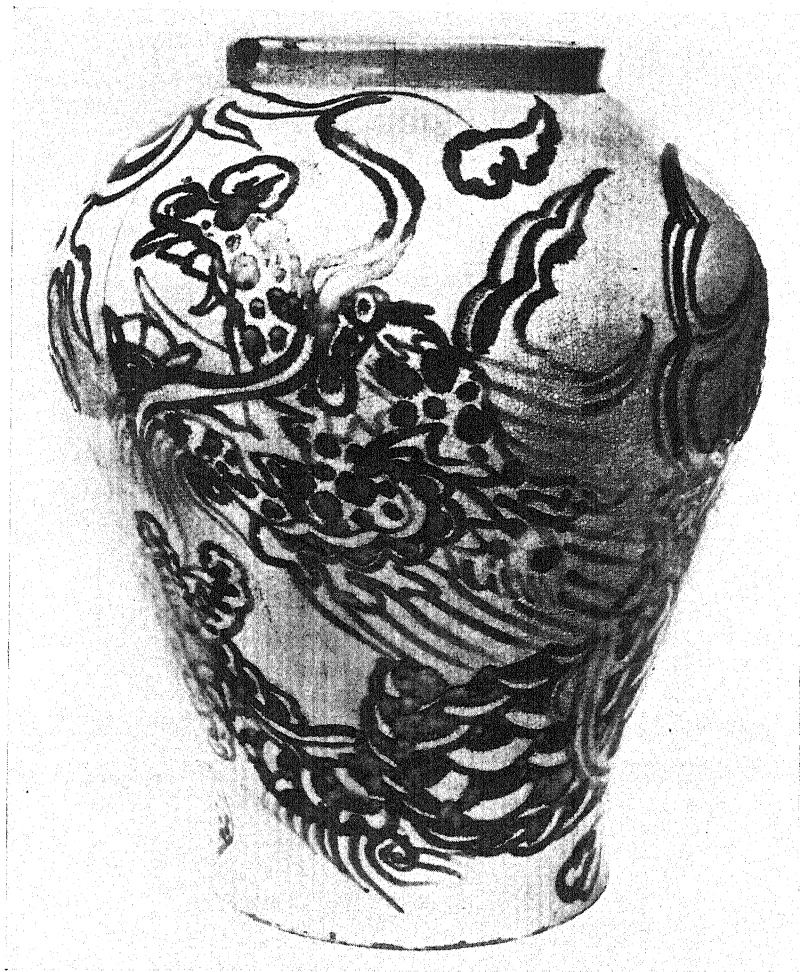
86. STONEWARE. YI PERIOD
Corean Collection. See pages 15, 15, 16



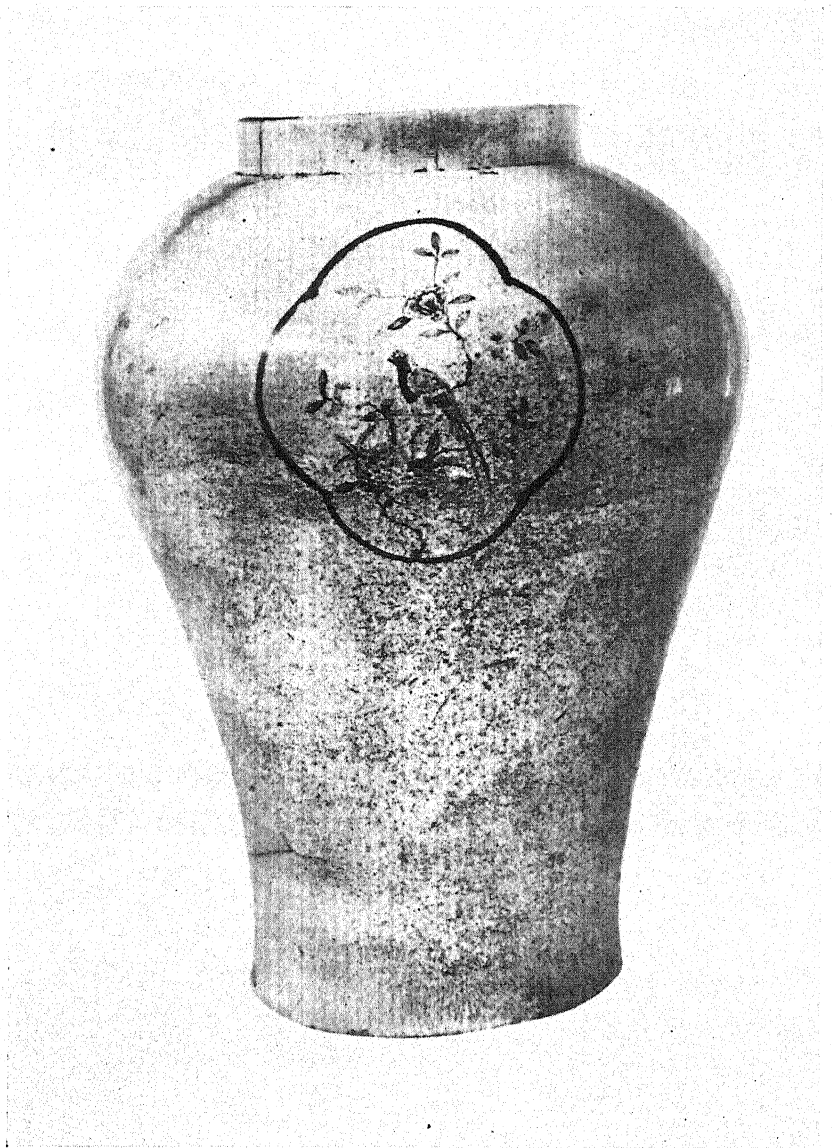
87. STONEWARE. YI PERIOD
Corean Collection. See pages 15, 16



88. STONEWARE. YI PERIOD
Corean Collection. See pages 15, 16



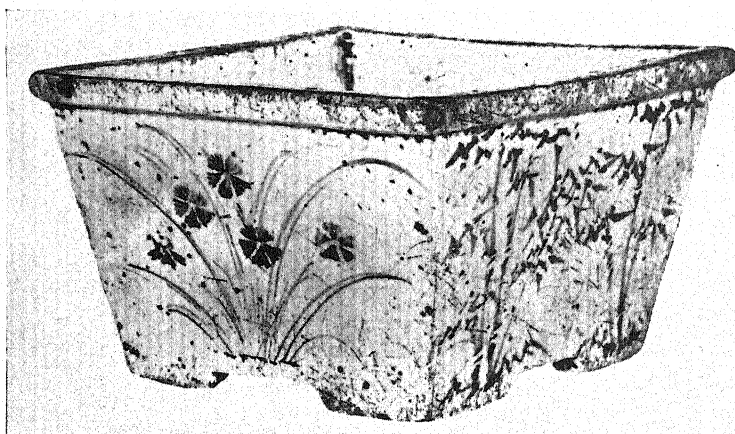
89. STONEWARE. YI PERIOD
Corean Collection. See pages 15, 16



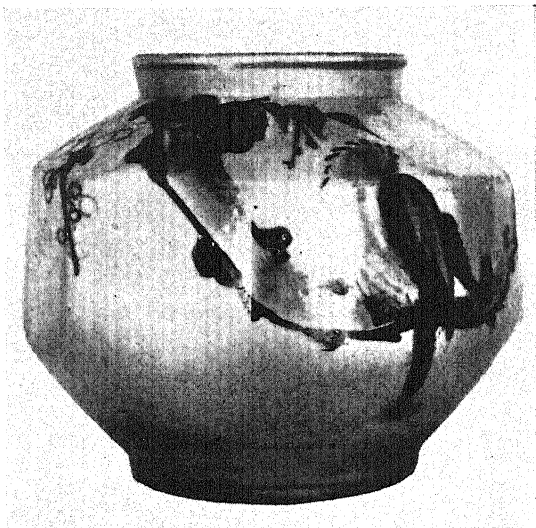
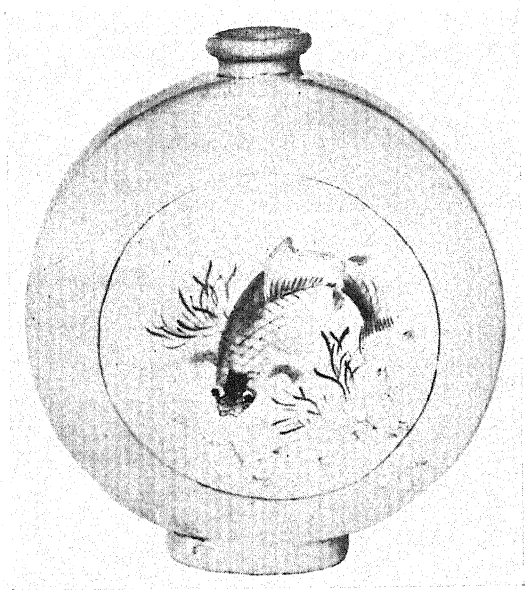
90. PORCELAIN. LATE YI PERIOD
Corean Collection. See pages 15, 16



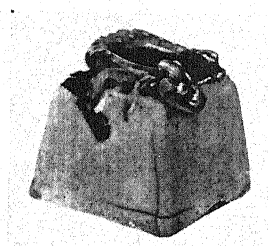
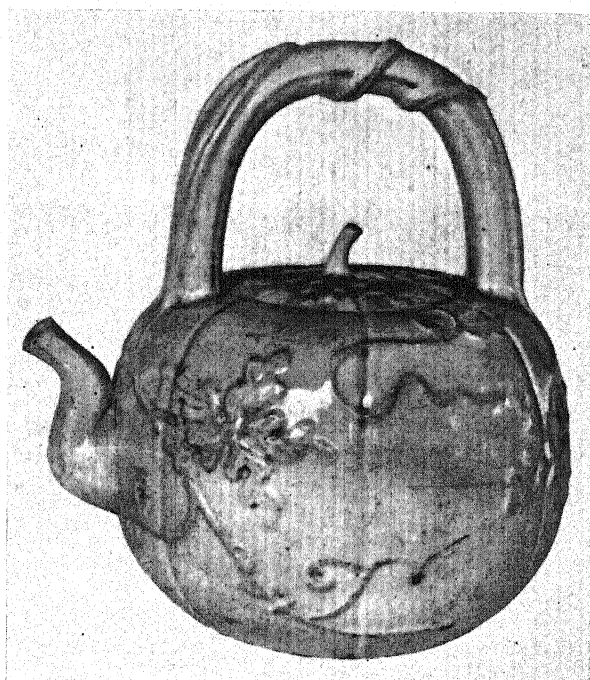
91. PORCELAIN. LATE YI PERIOD
Corean Collection. See pages, 15, 16



92. PORCELAIN. LATE YI PERIOD
Corean Collections. See pages 14, 15, 16



93. PORCELAIN. LATE YI PERIOD
Corean and Japanese Collections. See pages 13, 14, 15, 16



94. PORCELAIN. LATE YI PERIOD
Corean Collections. See page 16



95. PORCELAIN. LATE YI PERIOD
Corean Collection. See page 16



96. PORCELAIN. LATE YI PERIOD
Corean Collections. See page 16